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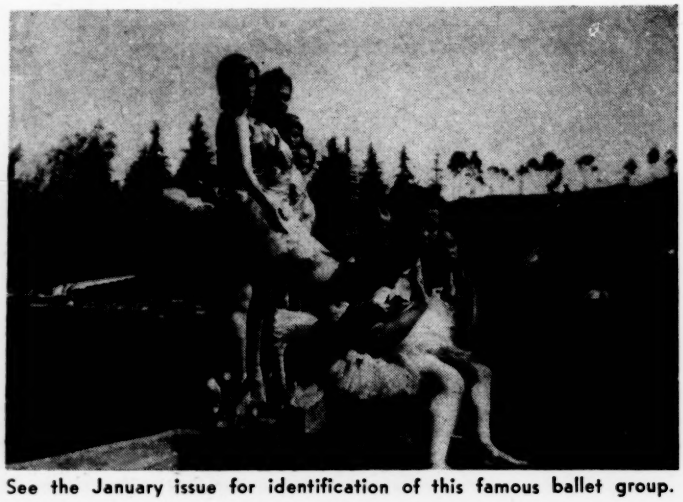
Hassard Short

DANCEFORMATION, PLEASE

This month's quiz, like that of last month, tests your ability to identify defined dances with the groups to which they belong. whether period, ethnic, ballroom, theatre, etc.

WHO ARE THEY?

The Hollywood Bowl in 1939.



See the January issue for identification of this famous ballet group.

THE QUESTIONS

1. Traditional American country dance derived from French quadrille in which four couples form the sides of a square and various designs are made by the action.
2. A lively Italian folk dance done to 6/8 time, featuring a lilting run, strenuous jumps and the playing of castagnettes and tambourines.
3. A couple drawing room dance which originated in Spain, spread to France and Argentina where it acquired local characteristics, a 2-measure dance with a five step pattern.
4. Popular theatrical dance style originating in a mixture of ethnic material which involves characteristic staccato sounds made by special shoes on a smooth, hard floor.
5. One of the first ragtime dances, characterized by strenuous, jerky movements.
6. An ethnic dance, supposed to have originated in Warsaw, Poland, now widely known and popular in many parts of the United States. It is in slow waltz time and features the mazurka step.
7. The first social dance accepted by polite society in which the current closed ballroom position was used. It originated in the whirly European *volta*, and achieved greatest popularity through the Strauss family's many melodies.

SOLUTION to last month's Picture Quiz:

Movie Star GENE KELLY in his first Broadway appearance in "One For The Money".

See if you can identify this month's assortment of dancers.

THE KEY

1. Square dance
2. Tarantella
3. Tango
4. Tap dancing
5. Turkey trot
6. Varsovienne
7. Waltz

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The Staff of DANCE wishes you a Merry Christmas and a HAPPY NEW YEAR

The Staff, those of us who were in New York that day, line up for a Christmas greeting picture, which was taken in the New York apartment of Trudy Goth. Sitting on the floor: (left) Alex Gard; (right) Albert Butler. Sitting: (left to right) Elizabeth Berry, Circulation Manager, Helen Dzhermolinska, Editor, Rudolf Orthwine, Publisher, Lydia Joel, Advertising Manager, Reed Severin, Associate Editor. Standing: (left to right) Doris Hering, Associate Editor, Mary Jane Hungerford, Associate Editor, Dorathi Bock Pierre, Education and Research Editor, Lillian Orthwine Zipser, George Chaffee, DANCE Historian, Josephine Butler, distaff half of the Ballroom editorial department, Desha, staff artist, Gizelle Szabo, staff photographer and Walter E. Owen, staff photographer. And, in the background against the bookshelves, grinning like a faun, Earl Leaf, staff Photographer and contributing editor.

Via the GRAPEVINE

Seething, articulate and fiercely partisan, like deputies of a French Republican assembly in session, the crowds who came to the preliminaries of the **FIRST PROFESSIONAL BALLROOM CHAMPIONSHIPS** cooed, booed, groaned and bellowed their approval of the judges' decisions. Almost, you waited to hear the clarion cry, "Kill the umpire!" No slaughter evolved and it is our pleasure to record that popular sentiment underscored the decisions of the worthy judges.

No one would ever dream to look at the preliminaries that no such thing as a professional ballroom dancing contest has ever been heard of in these purlieus. Here was a championship contest that could have been the result of several decades of straining for perfection.

If any fashion spies came looking for trends in dancing fashions, he should know by this time that the you don't dance in drag anymore, dears. The fashion is toward ankle length or what is mysteriously referred to as ballet length.

Famous faces were as numerous as flies around a hot dog stand in Coney Island. The size of this column forbids the listing of same (faces, not flies). At one point, an overwrought spectator smashed his way through several tables of rather preserved Victorian types, enunciating passionately, "Mae Murray! Mae Murray! Where is she? I've always wanted to meet **Mae Murray!**"

We'll never know whether he got his wish, because what with one thing and another we were swept along with the tide that was craning to see **Arthur Murray.** The people who have always wanted to see Arthur Murray got their wish, we are happy to say and Mr. Murray was the recipient of an ovation.

Over in a corner (not skulking, just warming up) we cornered three representative teams of the ambitious and talented young people who came to compete, Mr. and Mrs. **John Phillips,** Mr. and Mrs. **Robert Scrocca** and **Miss Celia Berk** and partner Mr. **Henry Kane.** A bit of busybodying disclosed some interesting facts about this cross-section of the contesting body.

Kane was born with a club foot. He has surmounted this handicap to the extent that he is now not only a contestant, but a teacher of ballroom dance. Orchids to this courageous lad with a will of steel . . . his partner, Celia Berk is a former ballet dancer, who at one time appeared in the Michael Fokine ballets locally. She used to envy the girls who went to proms and hops because she was too busy with the greasepaint to be able to go, so she started going to dances for snatches. Before long, she became more and more drawn to ballroom dance and today she has more or less dropped her other work . . . Robert Scrocca, who was the 1947 Harvest Moon Ball tango champion (abetted by the beautiful Mrs. Scrocca) surely comes by his carriage and aplomb as a heritage from his Italian grandmother who was, in her day, one of Italy's great ballerinas. He has been dancing for fifteen years; has danced in almost every major ballroom in the country. He and his wife, Lenore, have a formidable scrapbook, which is their mutual pride and joy, a melange of tickets, brochures, contest numbers and photos since he went into the professional ballroom dance. They have been married five years and have been a dancing team for two continuous years . . . Another wedded team is the John Phillips, a couple of popular teachers in New York's haute ton belt in the East 80's. John

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What? It isn't? Yes it is. No! Yes!! It is too Arthur Murray who swings out with Mrs. Arthur Murray (she's cute, she is) during preliminary dancing at Championship Contests. The audience itself was stimulated and stimulating and made a grand floor show.

Editor of DANCE, Helen Dzhermolinska, steps to mike to touch off First Professional Ballroom Championships on October 28, 1947. After speech of welcome, she introduces the Ballroom Editors of DANCE, Alfred and Josephine Butler, directors of the Championship competitions.

Just a bit of skirmish in the Fox-trot Contest with Judge Leroy Thayer of Washington, D. C. hard at work at his table in the right background.

THE FIRST PROFESSIONAL BALLROOM CHAMPIONSHIPS yield an interesting harvest

●

action pix taken at preliminaries at City Center Casino

First medals to be presented were to Mr. and Mrs. John Phillips, first in Rumba — on October 28th. Mr. Rudolf Orthwine stands between the winners and looks on the presentation by Miss Helen Dzhermolinska to Mr. Phillips.

Publisher of DANCE, Mr. Rudolf Orthwine, finds medal pinning on a grand indoor sport. These smiling ladies were the first, second and third prize-winners in the Rumba contest. Left to right: Miss May Wenz, Miss Loretta Dee, Mrs. John Phillips.

ONE OF THESE WILL BE THE CHAMP

WHICH ONE?

NO TELLING UNTIL DECEMBER 5th

All photographs on this page by Walter E. Owen

The first prize-winners in the preliminary competitions for the trophies and grand prizes in the First Professional Ballroom Championships trip their way to the finals. They will compete for the championship, together with the second and third prize-winners (according to the rules of contest) on December 5th at the City Center Casino. Names and classification under photo.

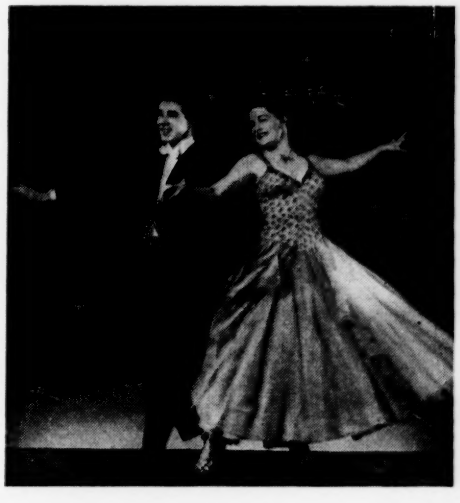
Miss Alice Nails and Mr. Albert Sessa, 1st in Waltz contest.

Miss Loretta Dee and Mr. Gene Ravel, 1st in Tango contest.

Mr. and Mrs. John Phillips, 1st in Rumba contest.

Mr. and Mrs. Alexander Trepp, 1st in Samba contest.

Miss May Wenz and Mr. Charles Mulligan, 1st in Fox-trot contest.



is a former Harvest Moon Ball champion, the year: 1939. He has been a professional dancer since he was 12 years old, has specialized in tap, ballet, acrobatics. An injury to his knee and back cut short a stage career, and led him into the field of teaching, which he loves devotedly. This devotion is shared by his wife and partner, Marie, who married him in 1941. She, also, is a former dancer and gave up the stage to go into ballroom work.

None of the stouthearted individuals who make a profession of teaching ballroom dance were a bit disconcerted by the fact that he or she might lose face with his pupils, if he didn't win the contest.

A lot of milquetoasts were kept out of the arena by this consideration, and some who applied and were accepted, lost heart and dropped out.

Those actively contesting, teachers or otherwise, are a tribute to sportsmanship and their attitude to loss of face is that no such thing exists. The underlying sentiment points to good feeling toward the judges and 100% acceptance of decisions.

The judges, if you know your ballroom field, are an assortment from the top of profession; each one is distinguished for so much, that to be specific, this column would of necessity become an entire issue. We list them simply in the order of their performance:

Judges in the RUMBA Contest:
Rodolfo D'Avalos, William De Rham, Ralph de Villa, Doris Eaton, Don LeBlanc.

Judges in the FOXTROT Contest:
Maya Boleyn, Jules Glaenzer, Roderick Grant, Lawrence Hostetler, Leroy Thayer.

Judges in the WALTZ Contest:
Oscar Duryea, Lawrence Hostetler, Evaline McCullagh, Franklyn Oakley, A. J. Weber.

Judges in the SAMBA Contest:
William Kruck, William De Rham, Ralph De Villa, Don LeBlanc, Helio Jordao Pereira.

Judges in the TANGO Contest:
Carlos Cruz, Rodolfo D'Avalos, Alex MacKenzie, Franklyn Oakley, Gustavo Ramirez.

CALENDAR OF EVENTS IN DECEMBER

(New York City)

December 4	92nd Street YMHA	Mata and Hari.
December 5	City Center Casino	**FINALS—FIRST PROFESSIONAL BALLROOM CHAMPIONSHIPS sponsored by DANCE.**
December 7	Ziegfeld Theatre	Harald Kreutzberg
December 7	92nd Street YMHA	Dance groups of the Sarah Lawrence and Bennington Colleges.
December 7	Studio Theatre	Choreographers' Workshop.
December 8	Rooftop Theatre, 111 E. Houston St.	Lecture: "The Modern Dance and the Stage" by Dr. Maria Ley-Piscator; guest artists: Doris Humphrey and her children's group of the YMHA, Mary Anthony and Joseph Gifford, Yeichi Nimura and his ballet group.
December 11	American Museum of Natural History	"Old Cathay in Dance and Song", with Averil Tam and members of the Chinese Cultural Theatre Group.
December 13	Hunter College Assembly Hall	Jewish Dance Festival. Participating artists: Fred Berk, Katya Delakova, Hadassah, Lillian Shapero and Anna Sokolow.
December 14	Hunter Playhouse	Merce Cunningham.
December 14	92nd Street YMHA	Si Lan Chen and Dorothy Bird.
December 14	Studio Theatre	Choreographers' Workshop.
December 15	92nd Street YMHA	"Dance as a Social Force", a lecture-demonstration by Walter Terry.
December 18	92nd Street YMHA	People of India (East and West Ass'n.) "Chitra", an Indian dance drama by Rabindranath Tagore; Manipuri dancers by Arati Bose, etc.
December 18	American Museum of Natural History	"Dance Ways from Spain to the Philippines" with Juana, Salvacion, Leonor Orosa and Matilda Rivera.
December 21-31	City Center	Paul Draper.
December 21	City Center	Jose Limon and Group.
December 28	92nd Street YMHA	Mary Averett-Seelye and Eleanor King.
December 28	New York Times Hall	Valerie Bettis and company.
December 29	New York Times Hall	Reginald and Gladys Laubin, in American Indian dances.
December 31	New York Times Hall	Reginald and Gladys Laubin.

LA MERI and The EXOTIC BALLET

(at the Ethnologic Dance Center)

December 3-4	"Bach-Bharata Suite"
December 10-11	"Scheherazade"
December 17-18	"Gauba's Journey to Paradise" and "Caribbean Suite"

(at the New York Times Hall)

December 27	"Swan Lake", "Devi-Murti"; "Divertissements" (from Spain and Latin America)
December 30	"Scheherazade" and "El Amor Brujo"

BALLET THEATRE

(at the New York City Center)

December 1		No performance.
December 2		Swan Lake, Summer Day (premiere), Jardin Aux Lilas, Gala Performance.
December 3		Romeo and Juliet, On Stage!, Helen of Troy.
December 4		Apollo, Pillar of Fire, Gala Performance.
December 5		Theme and Variations, Facsimile, Summer Day, On Stage!
December 6	(matinee)	Peter and the Wolf, On Stage!, Princess Aurora.
December 6	(evening)	Giselle (2 acts), Summer Day, Gala Performance.
December 7	(matinee)	Giselle (2 acts), Summer Day, Tally-Ho.
December 7	(evening)	Les Sylphides, Dark Elegies, Helen of Troy.
December 8		No performance.
December 9		Interplay, Undertow, On Stage!, Fancy Free.
December 10		Les Sylphides, Facsimile, Pas de Deux (from "Don Quixote"), Helen of Troy.
December 11		Swan Lake, Jardin Aux Lilas, Pas de Deux (from "The Black Swan"), Interplay.
December 12		Theme and Variations, Undertow, Pas de Quatre, Les Patineurs.
December 13	(matinee)	Theme and Variations, Peter and the Wolf, Fancy Free.
December 13	(evening)	On Stage!, Fancy Free, Princess Aurora.
December 14	(matinee)	Princess Aurora, On Stage!, Gala Performance.
December 14	(evening)	Theme and Variations, Jardin Aux Lilas, Summer Day, Gala Performance.

In each preliminary contest, three couples were selected as First, Second and Third in each of the five dances. With a ruling that a team placing first in any preliminary could not dance again until the **ALL AROUND CHAMPIONSHIP** Night on **December 5,** the winners stack up, as follows:

In RUMBA:
1st—Mr. and Mrs. **John Phillips.**
2nd—**Loretta Dee, Gene Ravel.**
3rd—**May Wenz, Charles Mulligan.**
In FOXTROT:
1st—**May Wenz, Charles Mulligan.**
2nd—**Celia Berk, Henry Kane.**
3rd—**Dolly Mamalis, Micky Mass.**
In WALTZ:
1st—**Alice Nails, Albert Sessa.**
2nd—Mr. and Mrs. **Robert Scrocca.**
3rd—**Celia Berk, Henry Kane.**
In SAMBA:
1st—Mr. and Mrs. **Alexander Trepp.**
2nd—**Loretta Dee, Gene Ravel.**
3rd—**Sally Hullen, James Reynolds.**
In TANGO:
1st—**Loretta Dee, Gene Ravel.**
2nd—**Camille Barbera, John Lucchese.**
3rd—**Celia Berk, Henry Kane.**

That's the lot, friends—and who will get the beautiful trophies to be presented by Mr. **Rudolf Orthwine** of **DANCE,** to say nothing of $1000.00 in cash prizes, remains to be seen on December 5. All we can say at this safe distance is: from here on in it looks like a pitched battle and may the judges get the carefree morning-after they richly deserve.

Oscar Kosarin and his Ballroom Disc Orchestra gave wings to an odd lot of feet with clear and insistent rhythms. And—if there is any doubt in any mind about the hands that guided this inspired plot to fruition (not this mind), this plot to give ballroom dance in America its due—then excuse it, please. We meant to say this all along. Orchids, champagne and caviar to Albert and Josephine Butler, Ballroom Editors of DANCE, the hard-working duo which accomplished this miracle of organization.

Friedman-Engeler

History in the making. Lucia Chase and Oliver Smith, co-directors of Ballet Theatre, sign contract with (left) Jose Santos Quijano and (center) Dr. Bernardo Mendel, to fly the Ballet Theatre to Bogota for a season of one month.

BALLET THEATRE

To Fly To South America in January

Six chartered planes will fly 105 dancers, musicians, scenery and costumes of the Ballet Theatre on January 9th when it takes off from Miami, Fla., for Bogota, S. A. Arrangements for this mass movement which occurs on the 9th anniversary of Ballet Theatre, the largest mass movement in the history of a theatrical com-

continued on page 46

REVIEWERS' STAND

by DORIS HERING

HARALD KREUTZBERG
Ziegfeld Theatre
November 9 and 16

Harald Kreutzberg's return to the American concert stage after an absence of eight years should have a profound and salutary effect on our own dance scene — and particularly on the youngest generation of dancers who have come to the fore since he was last here. For Mr. Kreutzberg's unique and beautiful dance-art proves many things that constantly perplex young dancer-choreographers and subsequently their audiences.

It proves that one can be personal in approach and yet establish complete contact with the audience. Right from his very first little warm-up studies to Czerny exercises one felt a delightful sense of sharing. And he maintained this contact — sometimes through specific devices such as a nod of the head or the pert tipping of one of his fascinating hats — sometimes by the very universality and clarity of his subject matter.

And that brings us to lesson number two for young dancers. Kreutzberg is completely clear — completely direct. He seeks to stir the emotions, rather than pique the intellect. And he does so with the utmost simplicity and economy of movement, the utmost subtlety of gesture. For example, "Lament," a portrait of despair and resignation, disclosed its deeply dramatic theme not in terms of writhings and agonizings, but in the simple unfolding or dropping of his eloquent Goya-like hands — in the slow turning of his head — in the great dignity and nobility of his entire body as he stood taut and motionless on the stage. It has often been said that the test of a good dancer is his ability to stand still and yet convey a feeling of motion and emotion. Kreutzberg can.

But do not for a moment think that he relies upon gesture and pantomime alone to tell his stories. No indeed. His is a rich, many-faceted art, rooted not in the dance studio, not in some stronghold of cultism and esoteric behavior, but squarely in the theatre. That is why so many different kinds of people — dancers and non-dancers, elect and non-elect — can love him and applaud him as generously as they did at the Ziegfeld Theatre. With an infallible sense of contour he combines free, flowing dance movement with very specific but artlessly executed pantomime.

The result may be a sparkling little portrait of a Viennese gentleman ("Seliger Waltzer") flavored with all the mellowness and "gemeutlichkeit" one likes to associate with Old Vienna and minus all the pseudo-lyrical abandon most dancers inject into Viennese waltzes.

Or it may be the brilliantly conceived dual portrayal of a dreamer and his nightmare in "Night Terror." Only a past master at character delineation and dramatic form could differentiate between the real and unreal as Kreutzberg has done in this tense little piece, and yet fuse them both into a credible whole with a frantic running-in-place climax that had the audience breathless.

Unlike many solo performers, Kreutzberg does not, evidently, favor length in his compositions. All were brief. In fact some of the lighter ones he graciously encored. And for good measure added his well known portrayal of "Tyl Eulenspiegel's Merry Pranks" at the end of the program.

While brevity is not necessarily a criterion of good solo dance, we found it particularly refreshing in Kreutzberg's hands, for it places the emphasis on refinement of style and nicety of structure. The result is the concentrated preciseness often associated with good short story form as opposed to novel.

Refreshing, too, were Kreutzberg's personal submission to the demands of a specific character portrayal — his utter fastidiousness about details of costuming and movement style. His medieval man in "Evocation of the Evil One" was truly medieval with his strange combination of ignorance and insight. The scenes "From An Old Calendar" were completely disarming in their 18th Century delicacy and graciousness. His "Master of Cermonies" was gem-perfect in the super-refined use of the hands — the witty use of the torso — the fine set of the head. And so we could go on endlessly pin-pointing the qualities that make an evening with Kreutzberg exciting and rewarding.

But in all our dissecting we have only briefly mentioned the one quality that is perhaps the key to his magnetism as a performer — a quality that transcends expressive technique, choreographic craftsmanship, even artistic sincerity. It is his ability to infuse even the flimsiest of themes (and they were often that) with universality — the keynote of good art. And therein lies a deep lesson for many contemporary dancers.

Friedrich Wilckens provided sparkling accompaniments and in five of the dances proved himself a more than competent dance composer. We liked particularly his music for "Evocation of the Evil One" and "Lament."

IRIS MABRY in a program of dances with music by Ralph Gilbert
International Theater
November 2, 1947

Iris Mabry's latest New York recital left us with the new and uncomfortable feeling that we were seeing her for the first time in a harsh, uncompromising light. It wasn't that she danced any less brilliantly than in her previous concerts or that she gave the impression of resting on her well earned critical laurels. An artist of Miss Mabry's complete integrity could never be accused of such obvious defections.

But there was a brittleness in both Mr. Gilbert's music and Miss Mabry's dances. One felt as though they had been carefully and painstakingly etched on glass so that they emerged sparkling clear, perfectly formed, but neatly set in a case marked, "Don't touch."

The emotional impact has worn thin even in dances like "*Witch*" and "*Cycle*" and "*Sarabande*," which once seemed to have so much.

Scene from "La Promenada" by Tony Charmoli, a recital piece for the Choreographers' Workshop. This is evening in a Latin-American plaza and participants Tony Charmoli, Phyllis Gehrig, Jean Houloose and Frank Westbrook (hidden) are making the most of a fine Latin-American evening.

Robert Sorenko

Season's Greetings

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They somehow failed to reveal new richness, new facets for emotional or intellectual exploration. They were complete, finished, a little cold.

Yet, one never feels about Miss Mabry's compositions that she has outgrown them — that they should be progressively discarded as developmental stepping stones. One feels instead that she should keep them as one facet of her creative powers and build on the very sound basis they provide. And this can be said of very few young dancers, most of whom must slough off their old repertoires (with the exception of one or two fortunate creations) like so many discarded costumes.

The new works — those presented last spring at the Studio Theatre and given their first Broadway performances in the present concert, bear a horizontal relationship to their mother-works in her original repertoire. They are extensions and further refinements of original themes, rather than richer growths from the same soil.

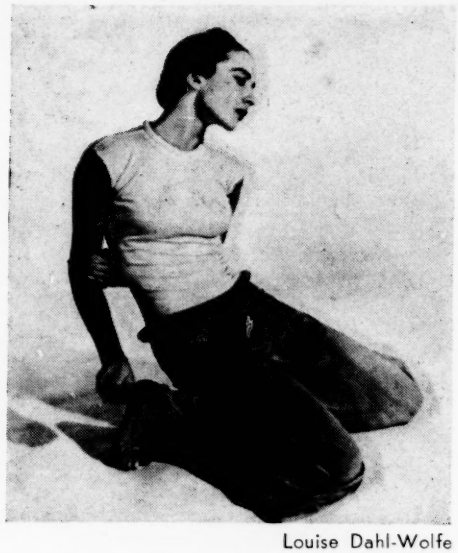
For example, "*Allemande*" stems generically from the older "*Scherzo.*" Both are rather brief mood pieces with the accent on form, rather than idea. But in "*Scherzo*" the mood is quickly felt, and its will-o-the-wisp sunniness communicates to the audience. Whereas "*Allemande,*" though danced with equal delicacy, never really crosses the footlight musically or choreographically.

"*Doomsday*" has the starkness of its forbear, "*Litany,*" the frustration of "*Cycle.*" But it lacks "*Litany's*" beauty of line and "*Cycle's*" deep-abiding bitterness. To express the emotion beyond emotion — the fear beyond fear in "*Doomsday*" she has for the first time created movements that grow, not from her very wonderful intuitive sense of dance, but from some new center that gives birth to distortion (in this case exceedingly inventive) but leaves one remembering form rather than content, movement rather than mood.

"*Rhapsody*" is a satire on performers who depend upon drapery (its lack or excess) to make their effect. Like the earlier composition, "*Dreams,*" it has moments of keen, intelligent humor, and like "*Dreams,*" its excessive length makes it wear thin before the end. If the long periods of very little movement could be cancelled out and the witty high spots of drapery manipulation be maintained, a dance of considerably more humorous impact could be distilled.

Of course, every time we see Miss Mabry dance we have the feeling that technically she has reached the highest possible development, and each time we mentally eat our words. For she becomes somehow even more flexible, more steely-strong, more thrilling to watch. It is, therefore, certainly not in a sense of chastisement that we write this depressing report of her concert, but rather because we feel that she is a deeply sincere and gifted artist who, if she is not careful, will sorely limit her emotional range, and thereby limit the effect she is to have on her future audiences.

The copious program notes gave helpful sidelights into the creative process from which the dances and music were developed. It was interesting to note which came first in each case, music or dance, although it did not seem to have any bearing on the final result — so closely do Miss Mabry and Mr. Gilbert compose.



Louise Dahl-Wolfe

A limpid Iris Mabry in the Mabry composition "Litany".

Two points of a triangle in Seville, danced by Luis Olivares and Carola Goya in their composition "The Cat and the Mouse" in the first Choreographers' Workshop recital of the season.

Robert Sosenko

Choreographer's Workshop
Studio Theater
November 2, 1947

The **Choreographers' Workshop** opened its second season of concert "grab bags" with a group of news works ranging from mediocre to promising. In line with its policy of giving college dance groups an opportunity to perform, the program opened with a fantasy on a western social by the dance group of Montclair State Teachers College under the direction of **Mary Jane Hungerford.** Dr. Hungerford is no novice in the handling of groups and her treatment of this piece, called, "Round-up" asserts her skill. Of all works presented on this first Workshop recital, this is the one and only not exclusively devoted to the meeting of boy and girl. True, "Round-up" has no scenario and no highlights or climaxes, but the rhythmic pace of contrapuntal group movements is very satisfactory. What was needed to bring it to the theatre is a group of solo artists. The youngsters from Montclair were adequate and obviously well-disciplined, but understandably frightened by contact with a metropolitan audience bristling with critics and who knows what else?

continued on page 45

Dance

VOLUME XXI December, 1947 NUMBER 12

RUDOLF ORTHWINE, Editor and Publisher

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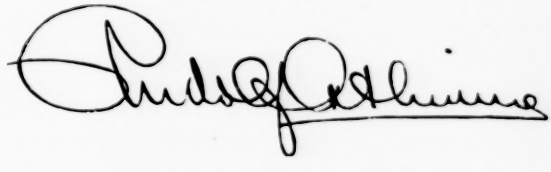
THIS MONTH'S COVER: This Gjon Mili photograph of Nora Kaye and Hugh Laing in "Romeo and Juliet" appears in the 1947-48 edition of the Ballet Theatre Souvenir Program, together with superb Mili action photos of the entire Ballet Theatre company. Ballet Theatre currently at the New York City Center.

Christmas and Peace

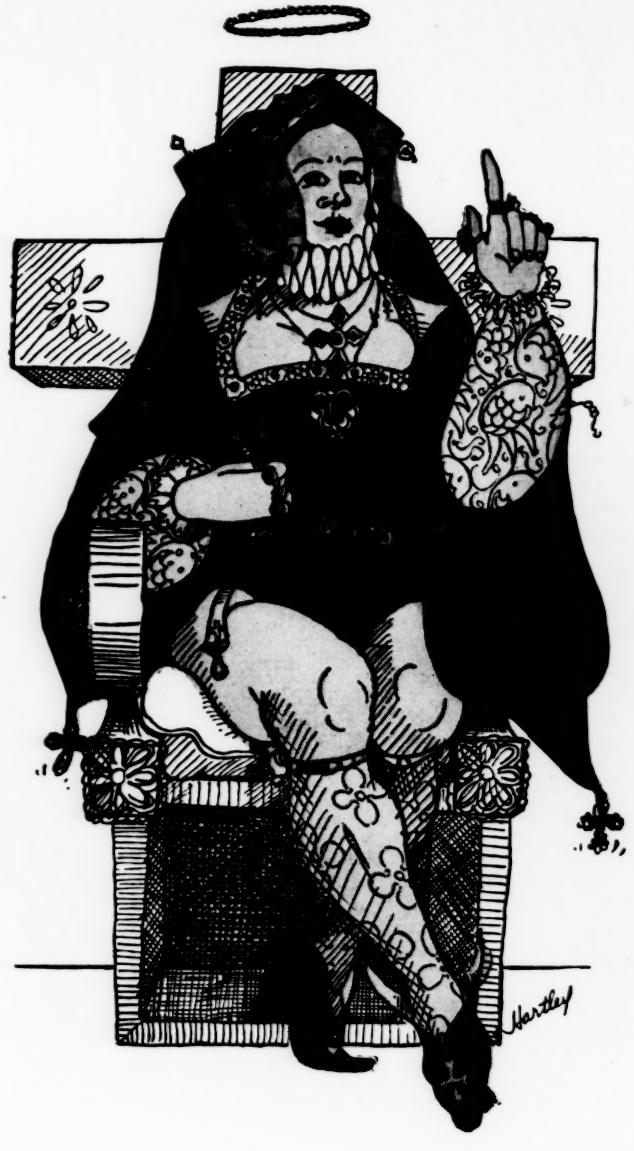
Ever since the birth of Christ, Christmas and Peace have been synonymous. Although in the past the civilized peoples of the world to whom Christianity is an honest reality and not merely a name, have sometimes forgotten the Prince of Peace, they are brought back to Him every year on the day of His birth. Let us hope and pray this coming day of Christmas that all civilized Christian peoples will see anew His life-giving peace and that they may still arise from the ashes of the hatred and fears of today's world to live in an era of Peace on Earth and Good Will to man. With this prayer and hope, please accept my best wishes for a Merry Christmas and a Happy New Year.

Yours Sincerely,



THE SEASON IN REVIEW

by REED SEVERIN



BEFORE STARTING THIS REVIEW, let me enlighten those readers who took seriously last September's, perhaps oversubtly ironic review of Markova and Dolin at the Lewisohn Stadium. I didn't mean a word of it, but I certainly mean every word of what I say when reporting that what I saw during their three performances at the Met this Fall came as near to being a "bust" (artistically, since the house was packed) as anything since Foxhole Ballet. If you lived in Joplin, Mo. and had never seen any ballet but the latter, you might very well go home singing after watching Markova and Dolin. But for most of us who do not live in Joplin and have been seeing the ballet for years, it was a sad, sad business.

The three new ballets premiered were all undistinguished, although Bronislava Nijinska's *Fantasia*, set to some worn-out old music by Schubert, had at least a professional touch altogether wanting in the others. Danced by six boys and girls, with Oleg Tupine and Bettina Rosay in the starring roles, it merely represents, however, another one of those abstract gymnastic pieces, empty of emotion and devoid of originality, that Nijinska can turn out by the dozen with her eyes half shut. I have no idea where on earth she got her title, except perhaps from Rose Schogel's costumes of sea-sick green and ptomaine pink, which may have come straight out of one of Walt Disney's nightmares, for all I know.

The girls, it seems, are rapidly taking over our new choreography, for Rosella Hightower's initial effort in this field also came to light *Henry VIII*, which in style and subject matter owes much to Fokine, but not enough unfortunately to make it first rate. Mr. Dolin struts about the stage in a beard and a leather buckram jaw to Rossini's music adapted by Conductor Robert Zeller, while six of his wives run around him in circles, one of them being none other than Alicia Markova herself as Anne Boleyn, a silly little role which almost any corps de ballet girl could do as well. To be scrupulously fair, I ought to pass on a memo from two of my spies, who report that the version I saw (staged by James Starbuck) was quite different from the one Miss Hightower had choreographed just before she left for Europe. Besides, why should Rosella Hightower, of all people, be fooling around with *Henry VIII?* Could the fine Italian hand of Mr. Dolin, otherwise known in his Ballet Theatre days as Mr. Bluebeard, be mixed up in this?

This ballet exemplified another sore point, the lack of decor in the Company's productions. Russell Hartley's costumes were supplemented only by a few pathetic red and gold banners, strung from the rafters and a throne for Henry and the Queen of the moment. The rest of the stage was swathed in the dark funereal curtains of the house.

A strictly unhallowed trio in satiric style by designer Russell Hartley. The three formidables in the order of their appearance from left to right are Katherine of Aragon, the No. 1 wife of Henry Tudor of England, Henry VIII, Tudor himself, and last, that bristling battle-axe with the rolling pin, Katherine Parr, last of Henry's eight wives. These designs from the Hartley collection of designs for Rosella Hightower's ballet for the Markova-Dolin Company, titled "Henry VIII".

Surely some better solution is offered by experiments that have been going on for years with lighting and projection. Boris Aronson's exhibit at the Museum of Modern Art last summer showed what might be done, while Jo Mielziner's work for *Allegro* demonstrates what is already being done in this direction.

The third new ballet, Anton Dolin's *The Lady of the Camellias*, really took the famous cake. I didn't think highly of John Taras' *Camille* for Original Ballet Russe last Fall, but alongside Dolin's treatment of Dumas' story, it ranks as a *chef d'oeuvre*. A quick, shallow synopsis is presented through nineteenth century pantomime which at times crosses the borderline to burlesque. If Dolin had started out with the intention of creating a travesty on all the Camilles that have ever been produced in the theatre or the movies, he could hardly have succeeded half so well as with this absurd version. The somewhat rumpty-te-tumpty-dum music (from La Traviata and arranged by Robert Zeller) was conducted with style, however, though the costumes and "Decorations" (they mean "props") by Antonio Ruiz were only so-so. Need I mention that Mr. Dolin played Armand, Miss Markova, Camille?

There was one more novelty, Robbin's *Pas de Trois*, which deserves discussion because when it was premiered last Spring, Markova's role was danced by Hightower and because in the meantime it has been reworked slightly. Both changes have been for the better, although it still doesn't appeal to me as really brilliant ballet humour, the way it does to some.

As an added attraction, Mr. Hurok took on Andre Eglevsky (by courtesy of the Marquis de Cuevas) as guest artist, to appear in the Robbins work just mentioned, and in *Bluebird*, with his flashy performance in the latter standing most of the audience on its head. A pas de trois from *Princess Aurora* with Royes Fernandez, Natalie Conlon and Kirsten Valbor. *The Dying Swan* by Markova, *The Black Swan* danced ably but not brilliantly by Bettina Rosay and Wallace Seibert, and the grand pas de deux from *Don Quixote*, with Markova and Dolin, filled in the gaps between the full-length pieces.

BALLET'S MATINEE IDOL

by ANN BARZEL

Ballet Theatre's first dramatic dancer, HUGH LAING, brings mystery and excitement to every role he dances

BALLET HAS ITS BABY BALLERINAS and its glamour girls, and the male is usually thrust back in the shadows as a prop for a pas de deux. Not so Hugh Laing, who is the dancer nearest the matinee idol type of the legitimate stage. He is the handsome young man who inspires adulation. His playing the Romeo role is not coincidence. He is of the essence of romance and color in the theatre, the kind of man people wait to see come out of the stage door — or the type about whom subscribers write to magazines demanding pictures and articles (we got plenty).

The most distinguished facet of Hugh Laing's talent is his ability to create mood. He brings a definite atmosphere with him on the scene and it is never drab. It has mystery and excitement and wings away from the commonplace.

Laing's background must certainly have contributed to his theatrical effectiveness. His birth and early life in Barbados may be responsible for the touch of the exotic and the sensuous in him, and most people would credit his Irish forebears for his imagination and sympathy.

Some years ago Laing went to England to study art, but in London he got all mixed up with ballet. First he saw a performance of Marie Rambert's Ballet Club, then he was taken to watch a class. That was all he needed. The next thing he knew he was studying dancing faithfully under Miss Rambert and Margaret Craske. His first appearance was in a ballet choreographed by Sara Patrick, dance director of Dublin's famed Abbey Theatre. It was an Irish work to music by Arnold Bax and was titled *Unbowed*. Laing was an Irish warrior. His first important role was that of Florestan in *Carnaval*. It is interesting to note that when Ballet Theatre opened in January 1940 for its now legendary Center Theatre season, Hugh Laing's introduction to the American public was as Florestan in *Carnaval*.

At the Ballet Club Laing next appeared in *Atlanta of the East*, one of Antony Tudor's first ballets. It was an oriental piece with Javanese movements and the leads were danced by Laing and the late Pearl Argyle. The music for this ballet was admittedly poor and the work was soon discarded to be followed by Tudor's successful *The Planets* to music by Gustav Holst.

His next role was in Tudor's *The Descent of Hebe* in which he was Mercury to Pearl Argyl's Hebe, and Tudor was Hercules. The following years *Jardin aux Lilas* and *Dark Elegies* gave Laing his most grateful roles, and his career was definitely tied with the sensitive ballets of Antony Tudor.

Besides these parts which were created by him, Laing appeared in the regular repertoire of Marie Rambert's company. He danced the Faun in *L'Après Midi d'un Faune*, the Prince in *Cinderella*, Death in *Death and the Maiden*, Sir Lancelot in *Lady of Shalott*, the Prince in *The Mermaid*, the Juggler in *Our Lady's Juggler*, Mars in *Mars and Venus*, and in various roles in *Valentine's Eve*, *Capriol Suite*, *Alcina Suite*, and *Bar aux Folies Bergère* — ballets by Frederick Ashton, Ninette de Valois, and Andrée Howard.

Musicals in London were brimming with ballet and Laing appeared in one with the beautiful Pearl Argyle. He danced in an Ashton ballet called *The Flying Trapeze*. Next came the play *The Happy Hypocrite* in which Ivor Novello played the lead. Tudor arranged some dances in which Laing partnered Vivian Leigh. *To and Fro*, a revue with dances by Tudor, was Laing's next job.

In the summer of 1937 Agnes de Mille gave a series of concerts in London. Hugh Laing was her partner and he enjoyed the experience of working in her comedy dances.

When a little later Tudor formed his own company, the London Ballet, Laing was a leading dancer doing his roles

Hugh Laing and Nora Kaye in the Edwardian cocoon which is Antony Tudor's ballet "Dim Lustre". Fred Fehl

in *Jardin, Elegies,* and *The Planets* as well as creating parts in the new ballets *Soirée Musicale, Gala Performance,* and *Gallant Assembly. Judgment of Paris,* which had originally been given as a curtain raiser for a Gogol play, was also presented by the London Ballet. This is the only ballet for which Laing designed the costumes.

In the fall of 1939 Richard Pleasant invited several British dancers to organize the Modern English Wing of the newly formed Ballet Theatre and Laing came especially to dance his roles in Antony Tudor's ballets. He also danced in the company's regular repertoire including such diverse parts as the Grandfather in *Peter and the Wolf,* Florestan in *Carnaval* and the Prince's Friend in *Swan Lake.* However, it was as the Lover in *Jardin* that he made his deepest impression.

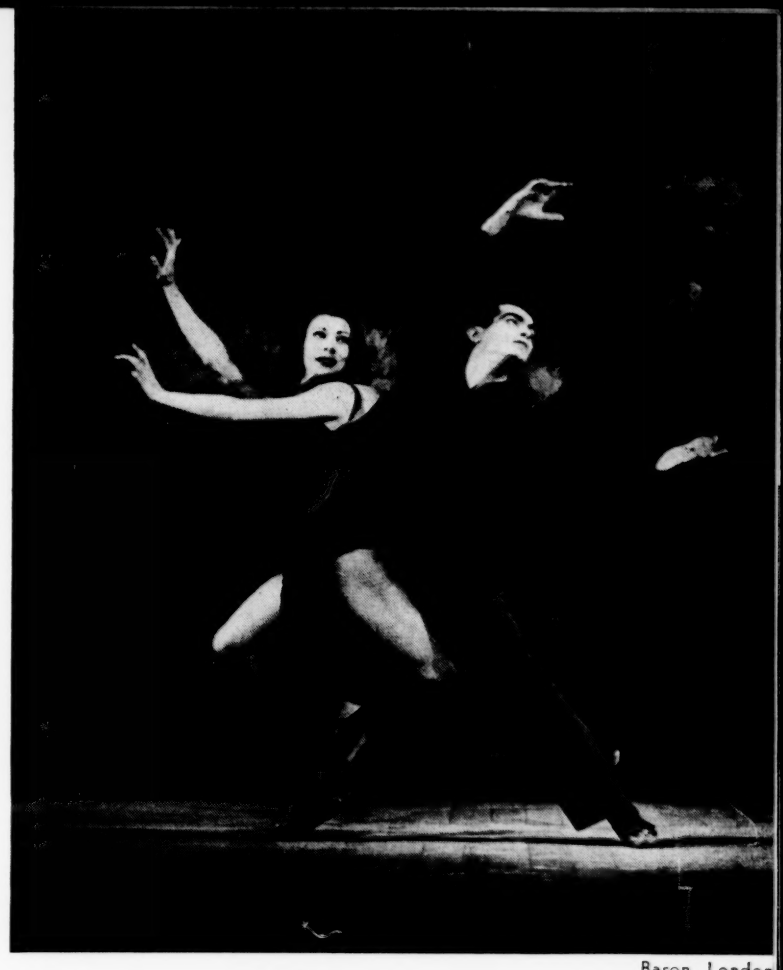
Laing clearly demonstrates that in a dancer, quality of movement is a greater asset than virtuosity or acrobacy. Not that he is not a good dancer with a respectable technique, but he definitely is not a virtuoso. His pirouettes are passable, his batterie adequate, but he has developed rarer and more important elements of dance. His glissade has the elegance that is ballet, his gestures have the flow and feeling that are dance, not mere pantomime. Laing's movements are invariably expressive and they are expressive dance, not dramatic acting. He does not rely on facial grimace, it is through movements and poses that he conveys drama or mood.

It is true the movements have been set by the choreographer, but Laing has the understanding and quality to make them meaningful. He has an instinct for a revealing pose or gesture. He can create a moment of tension or exquisite quiet — and few dancers can remain quietly on stage and still be terribly important.

Hugh Laing is a romantic dancer. We do not mean he looks like an ardently amorous lover. Even his Romeo is more romance than love. He is usually the attractive, sensitive young man living in a hauntingly poetic world far from the commonplace. Even in *Undertow,* Laing's slum world is sinful, even sinister, but not drab. He is never bourgeois or ordinary. He is particularly good at seeming diabolical and decadent, but never obscene. His is a magnetically attractive silken sin.

This expressiveness, the conveying of atmosphere is not just talent or accident, or merely the result of being darkly handsome (though the latter helps). Laing's roles are thought out and worked out, not only by the choreographer, but by the dancer. He actually gets himself into each mood and renews the sensation each time he is to dance a part. It may sound pretentious and affected to be emotionally upset before going on in *Dark Elegies,* or to be worked up to a nervous tension for the frustrations of *Facsimile,* but the fact is that the guy who is all horseplay or bland nothingness in the wings of the theatre does not walk on stage and draw his mood on in no seconds flat. The theatre is the place for imagination, and it is because he can project himself into a mood and continually renew that emotion that an actor or dancer can project it to an audience.

Laing is never careless. Everything in a role, from the execution of the steps and getting into the mood to the last detail of costuming and makeup, are given careful attention.



Baron, London

Hugh Laing and Nora Kaye dance two submerged souls in "Undertow", a psychological ballet narrative of a murder in the undertow of a large city.

He likes to work on new roles. At present he is anxious to try Tudor's roles in *Pillar of Fire* and *Dark Elegies.*

His long association with Tudor and the mutual understanding between choreographer and dancer make his creation of parts in Tudor's ballets the foremost part of his career, but Laing has enjoyed working with other choreographers, particularly with Jerome Robbins in *Facsimile.* His favorite non-Tudor roles are those of the Gypsy in Massine's *Aleko* and the Juggler in Andrée Howard's *Our Lady's Juggler.* However, he admits that if he were ever at the point of being permitted to do only one last performance it would be *Lilac Garden.* His role in that and the ballet itself have never lost their magic.

The off-stage Laing is really not our province, though we have taken a peek. He is a charming young man, unusually generous in his appreciation of other artists — even in his own field. He has a quick sympathy and a quick tongue, verging on the epigrammatic. He is given to pets, often theatrical or sensational ones. Right now it is a love bird that goes to the best places usually perched on Laing's left shoulder.

Very much in the colorful pattern of his career was Laing's marriage a few months ago to lovely Diana Adams, one of the most talented dancers in Ballet Theatre. A wife is not supposed to add to the glamour of a matinee idol, but this one does — perhaps because she is herself of the world of romance.

collection George Chaffee

Fanny Elssler — the American lithograph by Henry Heidemans (1840).

Fanny Elssler — the German lithograph by Kohler (1845).

THE BALLETTOPHILE

a column by GEORGE CHAFFEE

lost and found American Ballet Masterpieces: the Inman-Sully FANNY ELSSLER

IN THE SPIRIT OF THE SEASON and by way of a Christmas present, this month's Souvenir Print reproduces for the first time anywhere the finest extant piece that I know of historic Americana on the dance.

And thereby hangs a strange tale of two art masterpieces that are one, where the well-known painting has long been lost and the unknown painting has just been found for the dance world.

Many who have never seen the canvas here reproduced will already be familiar with the picture. But can you say which of the three different yet oddly like studies here illustrated it is that you have long known and which are the newcomers?

Unlike famous European paintings these centuries past, our early American portrait artists of reputation never turned to the dance for a subject. Even to this day, instances continue few and far between.

Henry Inman (1801-46) was the first exception to the rule. In 1838 he did a portrait of the child prodigy, la Petite

Fanny Elssler in her dressing room in the Park Theatre, New York. An oil painting by Thomas Sully after the Henry Inman original.
Courtesy Collection of GEORGE CHAFFEE.

Augusta (Maywood), but this work has long been utterly lost.

In 1840, when the famous Fanny Elssler began her phenomenal American visit, Inman painted her sitting in her dressing-room in the old Park Theater, New York—the fortunes of which work are here gone into.

Inman, a founder of our National Academy of Art, was then Manhattan's fashionable portrait artist. His canvas of Elssler was greatly admired and later it enjoyed the distinction of being the first — and still remains perhaps the only—American dance subject of which an art-print was published in Europe. In Munich, in 1845, Kohler issued a lithograph of it. It is this old print (but never once in the century since the Inman canvas) that has often been reproduced in dance literature.

All knowledge of the whereabouts of the original painting has long since been lost. Presumably, Elssler took it back to Europe, to Vienna, her home, with her. In 1934 Vienna held a great Elssler centenary exhibit. In 1940 Emil Pirchan published there a richly illustrated volume on her. Both times the public archives and private sources in Germany and Austria, including Castle Eisenstadt, were levied on. But there is no word of the Inman painting, only of the old Kohler lithograph. My own various personal inquiries have had only the same negative results. To all effects and purposes, the original canvas is lost — and the awful devastation in Central Europe these years past gives this chance dried leaf in the wind even less chance of ever being turned up.

Until some years ago it never occurred to me to suppose that the Kohler print was not precisely the translation onto stone of the Inman picture. I then happened to find an old American lithograph of the same subject which must be excessively rare, because I have never seen or heard of another surviving example (two fragments in the Harvard College Theatre Collection apart).

This print is twice the size of the Kohler work and the largest American dance lithograph I know (20" x 26½" high). It was drawn on stone by Henry Heidemans and published by Endicott, New York, doubtless 1840-42. It is worked all over in a mezzotint manner, a thing of velvety blacks and grays, and very impressive, except for a poorly executed head, which certainly could not have pleased Elssler. Perhaps this weakness explains its rarity. Were only a few prints struck or did Elssler get the issue suppressed?

In many details this and the Kohler print differ radically, as a glance at them above will quickly show. It is my opinion, however, based on too many factors to recount here, that the Kohler print was drawn not directly from the Inman but from this Heidemans work, of which it is a freely altered version.

Thus the matter stood until a few years later, when I was offered (and secured) Thomas Sully's oil of Elssler (the Souvenir Print). Although this is duly listed (#528) in the authoritative Biddle & Fielding catalogue of Sully's works, I had never heard of it, let alone seen it. It came to me directly from the Wilcocks family in whose private possession it had remained for a hundred years. Sully has signed it: "T. S. after Inman, Phila., 1842."

THE SOUVENIR PRINT

FANNY ELSSLER

in her dressing room in the Park Theatre, New York.

Oil painting by Thomas Sully, Philadelphia, 1842 after original by Henry Inman, New York, 1840.

Collection GEORGE CHAFFEE

Thomas Sully, a finer artist even than Inman, was the fashionable Philadelphia portrait painter of the Romantic Decades. Benjamin Chew Wilcocks, his friend and patron, a wealthy Philadelphia merchant in the China trade, was also an enthusiastic admirer and a personal friend of Fanny Elssler, whom he entertained regally when she visited Philadelphia.

Who can say why Sully did not do his own original portrait of Elssler? But as matters have turned out, it is just as well this way. The Inman study was first in the field and much praised. Sully and Inham were friends and admirers of each others work. Copying was then popular and much practiced. There are instances of Inman reproducing a Sully work and vise versa. Wilcocks either commissioned Sully to make this copy or was delighted to buy it when Sully showed it to him.

It must, I feel, be more than a mere coincidence that the Sully canvas and the Heidemans print are exactly of a size as well as exactly in agreement in every minute detail (the head happily excepted, for Sully's head of Elssler is exquisitely painted). In this, it seems sure, they both echo not one another but their common, now lost original — and at the same time betray the fanciful "prettifications" of the Kohler lithograph.

Here, then, in this Souvenir Print, you have the double satisfaction of seeing for the first time Sully's hitherto unreproduced canvas of Fanny Elssler and also what must be a true and utterly reliable copy of the lost Inman original.

These canvases stand as the two finest and rarest American pictures by renowned American artists of the Romantic Ballet in America. The Inman original is lost, perhaps forever, but the Sully canvas is still safe and finely preserved here in America, to tell us exactly, as in a mirror, what the Inman was like and also to be its own lovely self. Isn't seeing it for the first time something like a Merry Christmas?

9th SEASON OF BALLET THEATRE AT THE NEW YORK CITY CENTER

Alfredo Valente

This frolicking trio composed of a lamb, Helen of Troy and a whimsical Mercury are danced by Barbara Fallis, Diana Adams and John Kriza in Ballet Theatre's production of David Lichine's ballet "Helen of Troy".

See *Calendar of Events* for December programs of Ballet Theatre.
See *Via the Grapevine* for story on the South American season.

America's first native-born, native-nurtured company celebrates eight years of continuous performance by flying to Bogota, Colombia as guests of the Colombian government for appearances in conjunction with the 9th Pan American Conference. And what could be more pan-American?

Ballet Theatre's New York season was touched off by scintillating performances by its remarkable company of 60 dancers, headed by Igor Youskevitch, Nora Kaye, Hugh Laing, Alicia Alonso, John Kriza, Lucia Chase, Dimitri Romanoff and Muriel Bentley. Antony Tudor continues as artistic director. The New York engagement continues through Sunday, December 14th.

Russia's greatest classic dancer writes the American dancer some lines on a great tradition

GALINA ULANOVA

THE RUSSIAN BALLET has long earned renown as the best in the world. The names of choreographer Fokine, of such artistes as Anna Pavlova, Nizhinsky, Geltser and others once resounded in all countries. To this day the pupils of the Russian masters offer the best that ballet can give in many lands.

The fruitfulness of the Russian traditions in classical ballet is something I have learned from personal experience. My training was begun by my parents, both of them artistes of the Russian ballet, and was continued by the ballet teacher Alexandra Vaganova, a former Russian ballerina. It is this continuity in the legacy of our art which has conditioned the growth and development of the Soviet ballet.

It would be a mistake, however, to suppose that our art today is nothing more than a continuation of that which preceded it. The three decades of Soviet power which have so completely transformed our country have also greatly changed the character of the ballet, an art which one might have believed was destined eternally to flow through the prescribed canons. In our times, first

Galina Ulanova dances Aurora in the 2nd act of "Sleeping Beauty" given at the Petipa Jubilee performance in Leningrad, supported by Michael Gabovitch as Prince Desire. At left, Inna Izraileva as the Lilac Fairy.

ON BALLET IN RUSSIA TODAY

of all, the ballet has become a thing of this earth, real and pregnant with meaning.

It has inherited the best features of Russian choreographic art: superb technique and inspiration. It has shed the sugary and frothy elements alien to modern art and, most important, it has imbued the dance with thought, ideas, living reflections. Choreography in our times has been able to delve very fully into such themes as were utterly beyond the ken of the old ballet. Suffice it to recall the ballets based on the events of the recent war, the heroism of our people. Even the eternal theme of love acquired a fresh tone. For the first time in the history of the ballet, Shakespeare's *Romeo and Juliet* were choreographically recreated on the Soviet stage.

It was not only the theme of the ballet that was changed, or rather broadened, however. The expressive means of the ballet too underwent a change and were enriched. No longer does our ballet revert to the mere pantomime gesture formerly used to create the appearance of a link in the plot. The dance is the only true basis of our modern ballet and it is only in the dance and the dance pantomime that the action is reflected.

The character dance has been wonderfully developed. Appearing in the old ballet as something episodic, the character dance (faithfully ethnographic, but enriched by complex technique) often plays an important role in a composition as its classical counterpart.

And yet the classical dance has not only been fully preserved, but has been elevated to fresh heights. Our young dancers, graceful offshots of the older ballet generations, have done excellent

work in such classics as *Swan Lake*, *Sleeping Beauty*, *Nutcracker Suite* by Tchaikovsky, *Raymonda* by Glazunov, *Giselle* by Adam. The technique displayed in the classical dance by Vakhtang Chebukiani, Asaf Messerer, Marina Semenova, Natalia Dudinskaya and others, their superb pirouettes, leaps and whirls, have by far outstripped the old art in these things. It is not surprising, therefore, that foreign guests are invariably delighted with the Russian ballet, its performers, the scale of its productions, its continuity, integrity and profundity which have taken the place of mere divertissement.

The force of the ballet actor does not lie in technical polish alone (though we devote long years of hard work to this, strive for maximum plasticity, agility and grace). Technique alone is not enough to compel the spectator to believe what he sees on the stage, to create a living story before him. And that, precisely, is our aim.

We do not limit ourselves to rehearsals of the traditional "Pas" of the classical dance. Here, I should add that we use the traditional variations, arabesques, etc., in various ways and in various ballets: the details of each dance depend on the plot, on the atmosphere and the mood of the hero.

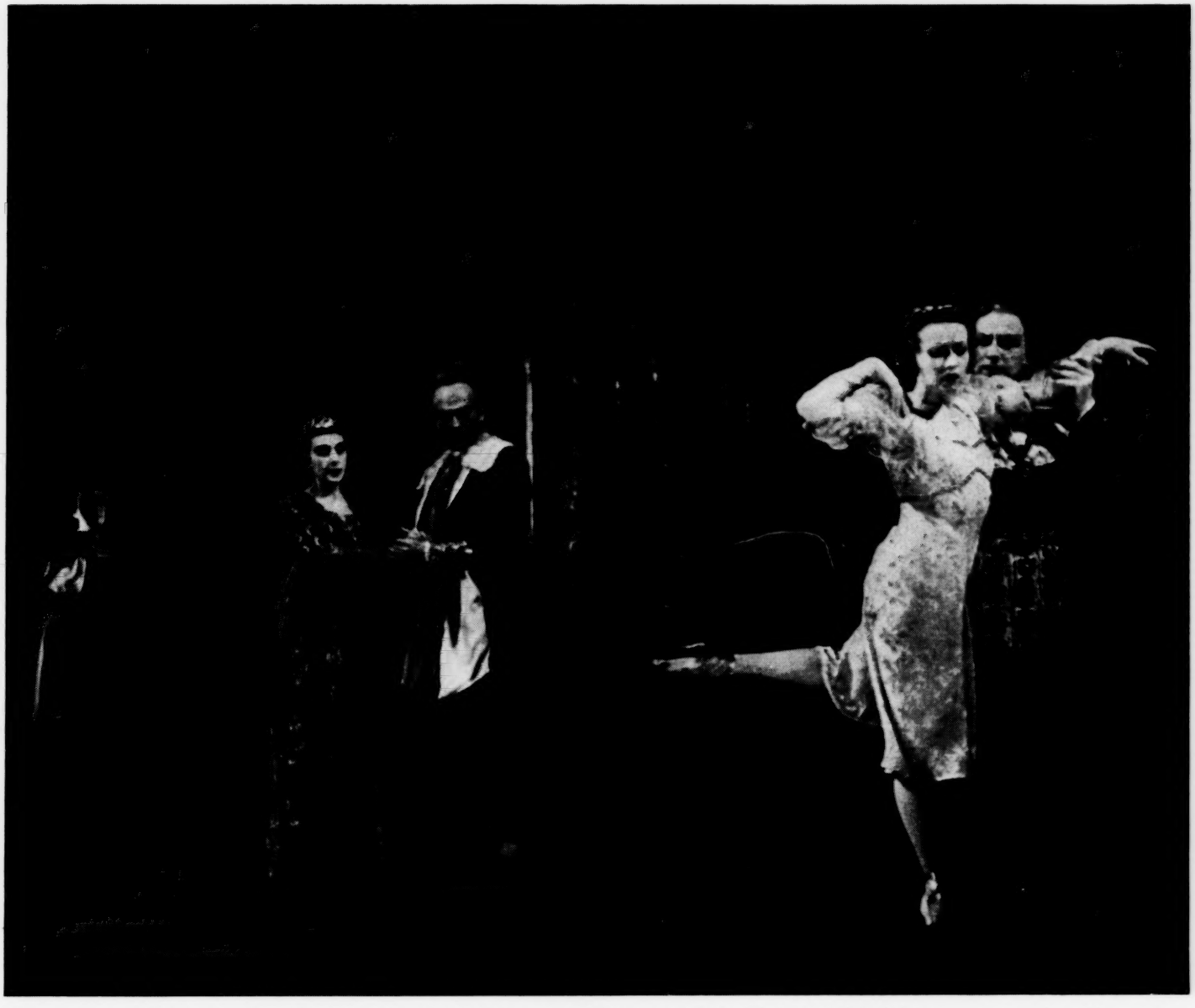
Preparing for a new role we acquaint ourselves with much more of literature. Before appearing in the role of Corelli in the ballet version of *Lost Illusions* I not only re-read Balzac, but many other works of that epoch. Preparing for the role of Maria in the ballet *Fountain of Bakhchisarai*, I spent a good deal of time over the verses of Pushkin and tried to get a thorough idea of my heroine.

One of the most difficult roles in which I ever had occasion to appear was that of Shakespeare's Juliet. In the dance I tried to capture the complex psychological gamut of Juliet's emotions as she turned from a carefree child into a woman ready to go to her death for the sake of love. For several hours every day for weeks on end it was necessary to search for the gesture which could intensify the expression of emotion even if this gesture only requires a fraction of a second on the stage and then seems utterly spontaneous.

The search for expression is hard work, but it is this which is the entire aim and essence of the actor's life. The Russian dancers are well prepared for such work by their schooling. Our ballet school is universally known. The Leningrad State Choreographic Institute is more than 200 years old and the ballet school of the Bolshoi Theater in Moscow, too, was founded many decades ago. In addition to these oldest institutions, there are choreographic schools in many other cities of the Soviet Union. Most of our ballerinas, balletons and ballet masters now teaching ballet are graduates of our schools and this has facilitated the spread of the classical dance throughout the country.

In the classes one may find children and young people of various ages, beginning with seven and eight. It was at that age that I first crossed the threshold of the Leningrad Choreographic Institute to work for ten years before becoming a ballerina. Once every year the pupils appear in public at their examination concerts. This accustoms them to the stage and the

A universal pastime among ballet dancers, indulged in by Ulanova in the privacy of her dressing room where she mends a toe shoe.



Ulanova dances Juliet in the Kirov Theatre production of "Romeo and Juliet". Lord Paris (Vladimir Golubin) has come to woo her. Her parents (Elena Ilyushenko and Alexander Radunski) look on.

audience.

The ballet school devotes much attention to the general development of the prospective artistes who are taught history, literature, the natural sciences, languages, the history of art and the ballet. For the first time in the history of choreography a text book on ballet art was published in the USSR. It was written by the teachers of the Leningrad Choreographical Institute headed by that illustrious teacher, A. Vaganova.

Russian theater-goers every year acquaint themselves with the fresh talent brought out by the ballet schools. Space does not permit the listing of them all. Suffice it to mention Maya Plisetskaya, Raisa Struchkova, Alla Shellest, Yuri Kondratov and others who have come out in recent years. All of them scored a colossal success at the recent international youth festival in Prague.

The public is greatly attracted to the ballet in the USSR and this is shown not only by the fact that the theatres are invariably packed, all the time, everywhere, on ballet nights, but also in the mass enrollment of young folk and children in the ballet schools. I myself receive many letters from boys and girls in many cities and villages. They want to know where and how to learn ballet dancing. This universal interest is the surest guarantee that the ballet will be constantly alive because augmented by young talent, and because it is a fact, acknowledged even by dancers of other countries, that our Russian dancers are exceptionally gifted.

Lithograph of the Bolshoi Theatre in Moscow, circa 1820. Courtesy of the KAMIN DANCE BOOK SHOP

AN INTRODUCTION TO BALLET HISTORY

BALLET from its birth in the Italian Renaissance to the contemporary scene

In Twelve Parts

by A. E. TWYSDEN

Chapter Four

THE RUSSIAN SCHOOL

THE RUSSIANS have always been dancers and dance lovers. Long before they had heard of ballet the great nobles had organized troupes of actors and dancers on their country estates. The severe winters and vast distances in Russia made such estates into isolated communities for the greater part of the year and these performances of lively national dances helped to relieve the monotony of the long, winter evenings.

It was not until the reign of the Tsar Alexis in 1645 that foreign dancers first came to Moscow, then the seat of government. Peter the Great, who became Tsar in 1682, wishing to "open a window towards Europe" changed the capitol to St. Petersburg and encourage his boyars and their wives to dance as a means of acquiring western manners.

In 1730 during the reign of the Empress Anna Ivanovna, a French dancer, Jean Baptiste Lande, settled in St. Petersburg and opened a school of ballet, taking as his pupils children of comparatively poor families. The experiment worked so well that when in 1735 an Italian comedy dancer, Fuzano, was invited to St. Petersburg, he was able to give a public performance by using his own dancers as soloists and Lande's pupils as corps de ballet.

The Empress now became interested and that same year took over the school and removed it to the "Winter House", where Lande as director was also given rooms. In addition she appointed a widow to look after the girl pupils and a comptroller who had charge of the money and stores provided for the upkeep of the school and for the feeding and clothing of the children. In time this small establishment developed into the famous Imperial Theatre School of St. Petersburg which still exists today under its new name, the Choreographic Technicum of Leningrad.

The Empress Elizabeth, daughter of Peter the Great, who came to the throne in 1741, did all in her power to

encourage dancing, for she herself was no mean performer. With her approval, an old riding school was turned into a theatre for public performances of ballet and anyone who was "decently clad" was eligible for free admission. Lande was the maitre de ballet and a young frenchman, Lebrun, from the Paris Opera, was engaged as premier danseur. The company was further strengthened when Fuzano, who with his troupe had been visiting London and Paris, returned to St. Petersburg. Julia Fuzano, his wife, became premiere danseuse, sharing her position with the Russian Aksenia Sergeyeva. Fuzano himself was appointed maitre de ballet for comedy ballets. Lande remained in charge of the dramatic ballets until his death in 1746. Sergeyeva, the first Russian premiere danseuse, died in 1756.

It is interesting to learn that the Russian public early showed its affection for ballet. Even before Lande's death ballet lovers were wearing little cards pinned on their coats or dresses, inscribed with the name of their favorite dancer!

Giovanni Locatelli, with a troupe of Italian commedia dell' arte actors and dancers arrived in St. Petersburg in 1757. He obtained an old Opera House which he reopened for his performances; thus, the Russian dancers found themselves in competition with the newcomers.

Two years later, Hilferding, a Viennese who had studied in Paris and later been maitre de ballet at the Court of Vienna, arrived in St. Petersburg, sent by the Austrian government as a compliment to the Empress Elizabeth. Hilferding, who worked along the same lines as Noverre, was a talented choreographer and teacher. It was he who first introduced the entrechat quatre and pirouette at St. Petersburg, and he greatly improved the Russian dancers during his stay. Associated with him was a French dancer, Pierre Grandjé, whose wife was for some years premiere danseuse in addition to the Russian Timofeyeva and Alexandrova.

Gasparo Angiolini, an Italian pupil of Hilferding, succeeded him in St. Petersburg, as he had also followed him as maitre de ballet in Vienna. He was an experienced choreographer in the style of Noverre, having provided the choreography for many of Gluck's ballets and opera. He produced many ballets both in St. Petersburg and Moscow and at the end of his long career retired on a pension from the Russian government.

Charles Le Picq from Paris was the next important arrival. He was regarded at the Paris Opera as the equal

continued on page 42

The line didn't form on any side at the Opera in St. Petersburg when Taglioni appeared. This Russian caricature by R. Joukovsky, lithographed by Lemercier, Paris
Collection GEORGE CHAFFEE

"The Children's Ballet" from British film "The Little Ballerina". The entrance of Joan as principal dancer (Yvonne Marsh). photo: Lawrence Ridley

"THE LITTLE BALLERINA"

by W. G. RAFFÉ

describes a new British film for children; "All About Ballet in Sixty Minutes"

FILMS FOR CHILDREN are recently developed in Britain. This one is the first to include a plentiful view of ballet and ballet-school. The film is just released by G-B Instructional Ltd., for use in the Saturday Morning "Children's Film Clubs", which now entertain some 600,000 children once weekly at the cost of sixpence each. They, and many more, will see this film, released October 14th in London.

This production, *The Little Ballerina*, marks an important point, both in child entertainment and in the world of ballet. Without any question, it is one that teachers of ballet, anywhere, should try to see and try to get shown locally to child audiences. It is a 7-reel job, running 60 minutes, not in colour. Wisely, it has no film stars in the accepted adult sense of the word. Children, anyhow, are not so much interested in star personalities as in star characters. That is Foundation Rule No. 1 for all makers of films or shows for children. Yet it is transgressed in the story, which is built on the ambition of a small ballet-class pupil, "to be like Margot Fonteyn," one of the London ballerinas from the Sadlers' Wells stables. Joan appears never to have heard of or seen any other dancer.

The story is simple enough. Joan Field — played by young Yvonne Marsh — is a ballet student. She has in fact studied ballet, and we do see her dance; no "stand-in." With other girls she attends class; gets into arrears with her fees, and her family with their apartment rent; and family ructions ensue. Grandpa invents gadgets; and small brothers think up stunts, to get cash; with some success in the old-iron market, and a lucky purchase, resold for useful dollars.

Green-eyed envy rears its fangs: Lydia, a fellow student, wants to be ahead. Joan is late for an audition and misses a chance: next time her absence is contrived by Lydia, who doesn't like to be understudy. Margot Fonteyn suddenly organizes a Charity Matinée (there is no producer messing up the job!), and we see the show. First the grown-up dancers, in bits of *Les Sylphides;* later the *Venetian Fête* — an unsatisfactory choreographic muddle, like so much film dance — and finally the *Children's Ballet,* in which our young heroine appears and takes full honours, on a stage that will be the envy of most dancers; with lighting quite unlike any ballet ever gets, but unusually good and interesting.

Margot Fonteyn comes to hold "audition" assisted by school-owner Miss Crichton, played by Martita Hunt looking like Miss Stroganova Brahms, giving the kids there a bad example by smoking Woodbines, or maybe Lucky-Strikes. Anna Kallas, a real-life teacher, plays the most ideal ballet-mistress that ever threw a stick. There is a sort of sabbath-school unreality about her ballet school — clearly the film-producer never has been in the purlieus of West Street in London, where ballerinas are first incubated in stygian darkness, even worse than the block of London flats where Joan lives.

Small girls and their mothers will thrill with anticipatory delight over this sixty-minutes of juvenile joystuff; even if one girl practices at *barre* wearing her cardigan coat and with no hair-tie; and despite the ballet-mistress who never, never demonstrates one step; while nobody ever counts. But children with no experience will not stay to criticise; for them, the dance.

The studio sets are fair, but in two stage sets the perspective is obviously phoney; while the old-fashioned conventional film treatment of ballet sequences is as irritating as ever; all samples and no continuity. The acting is moderately good with the youngsters but is over-played by some of the adults, yet no more so than in some average cinema films. The boys haven't been given much to do and there are not many touches of humour. I want to see this film again, though, and not surrounded by press people, but by children. They, after all, are the customers!

"The Audition". Margot Fonteyn takes audition of Miss Crichton's pupils. Miss Crichton played by Martita Hunt.

"Ambition admires Achievement". Yvonne Marsh as Joan Field looks on as Margot Fonteyn gets ready for performance.

Photographs on this page by LAWRENCE RIDLEY

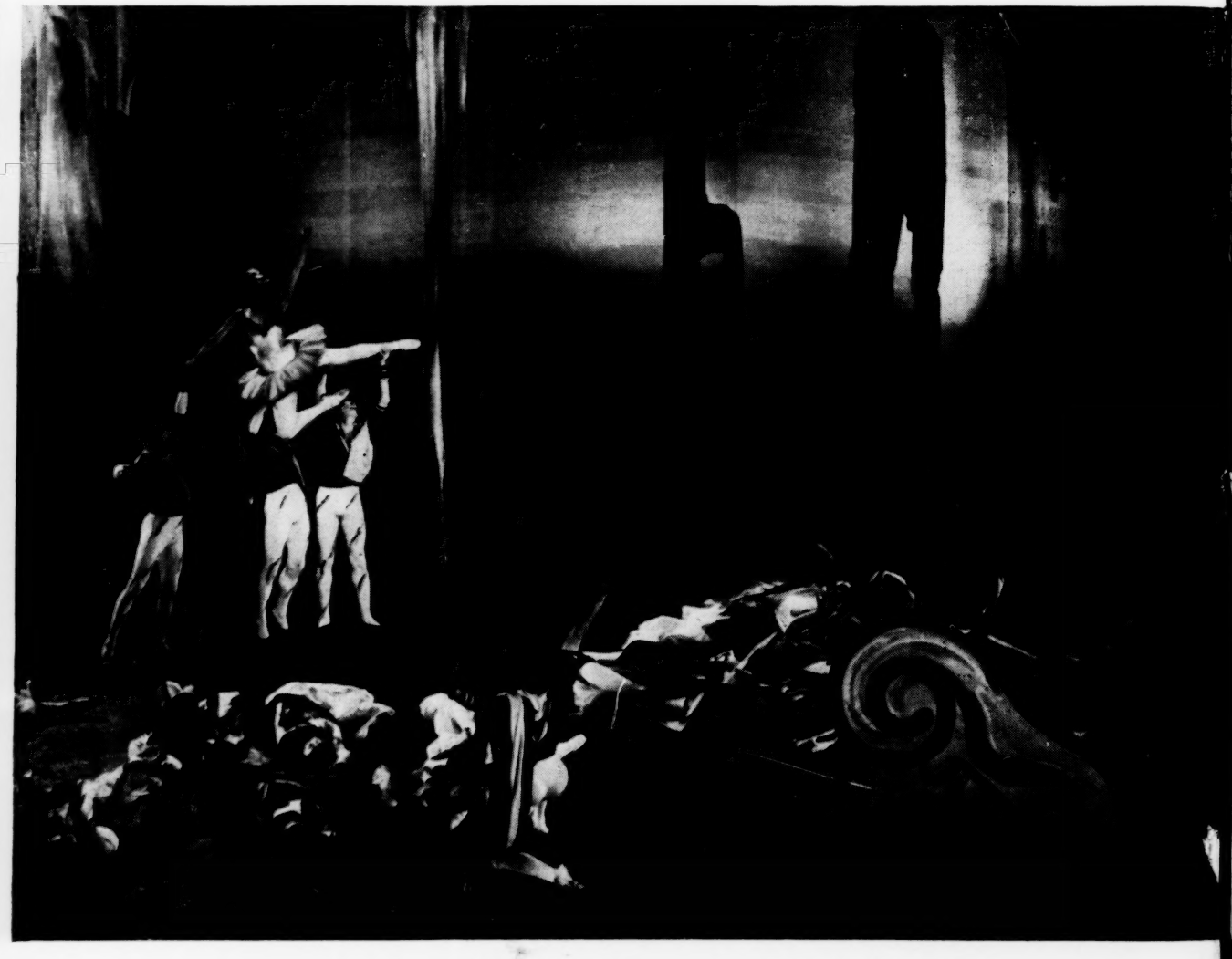
Side practice at the Crichton Ballet School. Ballet Mistress played by Anna Kallas.

"The Red Shoes"

"THE RED SHOES" is a British film about a touring ballet company which is climaxed in technicolour by a ballet of the same name based on the Hans Christian Andersen fairy tale of the shoes that caused its wearer to dance every time she donned them and which finally led her to dance to her death.

The film, which is still in production in England, and not scheduled for general release until the summer of 1948, is shot through with this and a score of other remarkable ballet sequences, some of which are seen here.

"The Red Shoes" is written, produced and directed by Michael Powell and Emeric Pressburger and it features Anton Walbrook, Marius Goring, Moira Shearer, Leonide Massine, Albert Basserman, Robert Helpmann, Ludmilla Tcherina and Esmond Knight.



The ballet "Heart of Fire" from "Red Shoes". Ballerina Irina Boronskaya (Ludmilla Tcherina) is presented at Covent Garden in Lermontov's (Leonide Massine) ballet

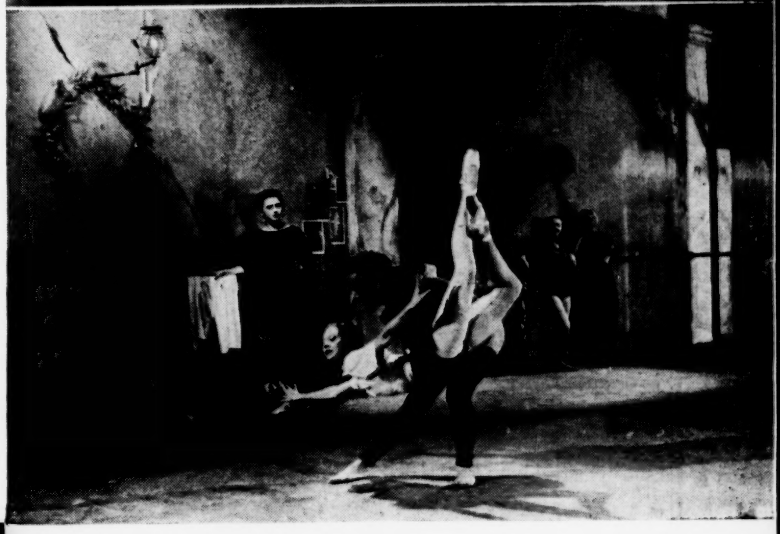
"Ah, here comes the great Boronskaya. And today she's only forty-three minutes late!" Boronskaya shows mock alarm at ballet master's (Massine) sarcastic fury, as she stands by premier danseur Boleslawsky (Robert Helpmann) on the stage at Covent Garden. Victoria Page (Moira Shearer) watches in background. She has just come for an audition with the Ballet Lermontov.

"He has no heart, that man". When Boronskaya leaves the Lermontov company to get married, Boris Lermontov is the only one not to wish her well. Boleslawsky attempts to console her.

the beautiful
and poignant fairy tale
of Hans Christian Andersen
reaches the screen as
an adroitly conceived
ballet in technicolour

•

first advance stills
of the
Michael Powell-
Emeric Pressburger
British-made film
to arrive in
the United States



Premier danseur Boleslawsky has noticed a promising newcomer, Victoria Page (Shearer) in the corps de ballet of the Lermontov company. In the rehearsal room at Covent Garden he singles her out to dance a pas de deux.

Victoria Page appears at the Mercury Theatre as guest artiste with the Rambert Ballet in "Lac de Cygnes". Unknown to her, the impresario Lermontov, in the corps de ballet of whose company she dances, is in the audience watching.

HOW TO ENJOY THE WALTZ — 1889

Reproduced from London Illustrated Weekly, 1889. The drawings by Cyril Hallward.

Waltzers and Waltzing
The Mall Kensington
My dear Gerty
You say that as you know I go out a good deal you would like me to give you my opinion on this subject of 'Waltzers & Waltzing'

Well!— I have "danced" with a short man who held me out at arm's length and walked with me

With a tall man who squeezed me up against his waistcoat and ambled with me

With a big man who walked over me

With a little one who walked under me.

With a conversational one who trotted about laughing at his own weak witticisms

With a dignified one who strolled about with me in forbidding silence.

With an energetic one who strode about knocking me against the other dancers.

With an even more energetic one who pranced all round me treading on my toes

But Jack's the only man who ever waltzed with me

HOW TO ENJOY THE WALTZ 1947

THE BALLROOM PANORAMA
by ALBERT and JOSEPHINE BUTLER

"AGE CANNOT WITHER HER, nor custom stale her infinite variety", are the inspired words spoken of the timeless Cleopatra. We are borrowing these sentiments in praise of the Waltz. For one hundred and fifty years this indestructible dance has resisted the onslaughts of time and changing custom to remain unchallenged Queen of the Ballroom; and its variety has proved the undoing of many a hapless dancer who found himself tangling with Viennese Waltz rhythm when all his equipment was the "Box Step" he had learned to Slow Waltz time. And, quite apart and distinctive, and falling in a mid-tempo range between the Slow and Fast is the third variant, the Medium tempo Waltz.

Within the gamut of Slow, Medium and Fast Waltzes lies a liberal education in Ballroom dancing. The Slow Waltz is the universal beginning of the dancer's education. In its basic step pattern is found practically every principle of movement governing Ballroom dancing. Thus the ability to dance a Slow Waltz with smooth control is the hallmark of the finished dancer. The Medium tempo and the Fast, or Viennese Waltz, are more obvious in their technical demands. Always exciting to dance, and beautiful to watch, they characterize real achievement.

Variations in movement style are the inevitable result of the sweeping differences in Waltz tempo. In the early days of Waltz history Strauss, Waldteufel and Chopin wrote their exquisite melodies to be played at the exciting tempo of fifty-eight to sixty-six bars per minute. Then in the closing decades of the last century American composers began to write Waltzes to be played at a tempo ranging from forty-four to forty-eight measures per minute. These were compositions like *After the Ball* and *A Bird In A Gilded Cage*. At that time the dance form was modified to accord with this new music. Later, after the Ragtime Revolution of 1910, an even slower tempo Waltz, typified by *My Wonderful One*, claimed the talents of American composers, and again the Waltz form was modified to fit the new music.

* * *

Through long custom a certain succession of steps and weight transferences have been established as the *basic rhythmic unit* of the Waltz, whether Slow, Medium or Fast. On the first beat of the music, a Forward or Backward step is made with transference of body weight. On the second beat a Sideways step and weight transference is taken. On the third beat a third weight transference is made as the free foot closes to the other foot to receive the body weight.

Within the limits of this definition, the three distinctive measured units of movement (Diagrams 1, 2, 3) should be understood and employed if each of the three Waltz tempos is to yield the maximum in grace of performance and pleasure in dancing.

All three diagrams start with a Backward Right turn Waltz unit, move Forward into a "change of turn" unit, and Forward again into a Left turn. The rhythmic units contained in each three beat bar of music are encircled. Before trying out the three rhythms, note in the diagrams the differences in travel action and length of steps on the first and second beats.

For the sake of more apt comparison, we will start with the Fast or Viennese style as shown in Diagram 3. In this tempo the travel action is entirely on the first, or accented beat of the music. The Fast tempo makes it impractical to attempt Sideways movement on the second count. The Side step therefore is negligible and the two quick transfers of weight (beats 2, 3) are made with the feet close together. These two counts, however, should be used to facilitate continuing rotation and to prepare for the definite Forward or Backward step on beat 1 of the next measure.

While beat 1 is also accented by a long step in the Medium Tempo (Diagram 2), the Sideways body movement

a monthly department
devoted to the aesthetics and
mechanics of ballroom dance

is now brought more into play with a moderate length Side step and a weight change closing of the feet on beat 3.

It was early found that in the Slow Waltz (Diagram 1), when only the first beat was accented for distance, much of the feeling for rhythmic travel action was lost. There was too much time lag on the second and third beats, with no place to go. In other words, with about two seconds of time to use up, and with little movement to occupy this time, an uncomfortable, thwarted feeling resulted.

Two interesting changes in the dance took place. First, orchestras brought the three beats of the music into a more equal accent — so much so that this form of the Waltz, with its more evenly accented beats, has sometimes been described as a "One-Step" in Waltz time. Then, within the dance pattern, the second beat became even more marked in its travel action than the first beat. The time-space in the music and the distance-space in movement were thus admirably blended.

Although custom has lessened the use of continuous rotation in Slow tempo Waltzing, as compared with the Medium and Viennese styles, Right and Left turning movements still occupy an important place in the basic structure of the dance. In the step pattern of Diagram 1 you can thus picture the easy turning movement on the first beat, making it simple to take the definite Sideways travel step on the second beat. As you start each measure, visualize where you want to be on the second beat, and the basic Slow Waltz step will assume a truly rhythmic quality.

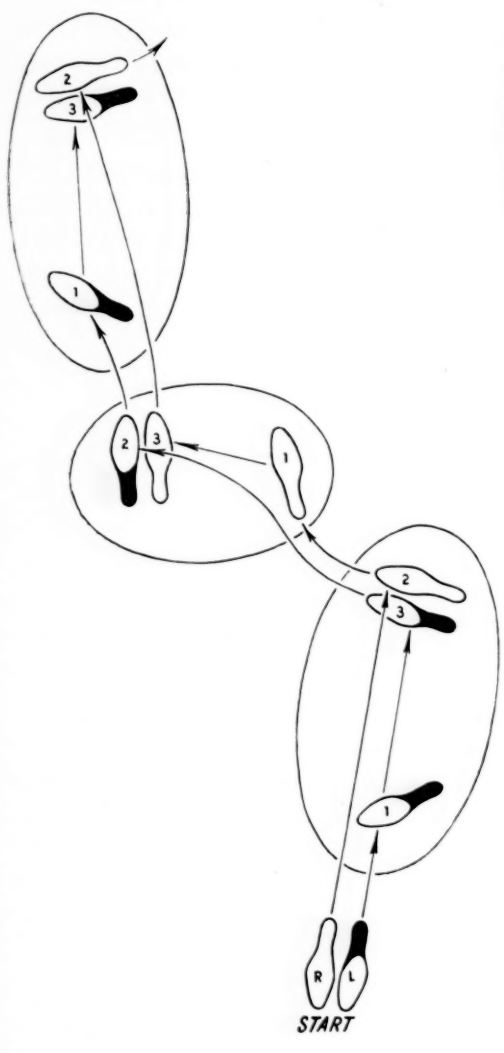


DIAGRAM No. 1
SLOW WALTZ
Tempo — 30 to 34
measures per minute

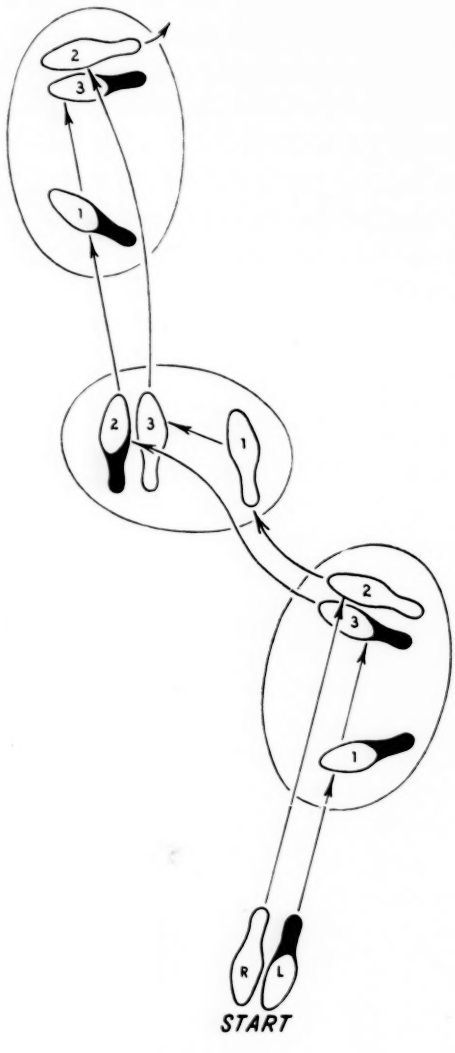


DIAGRAM No. 2
MEDIUM WALTZ
Tempo — 40 to 48
measures per minute

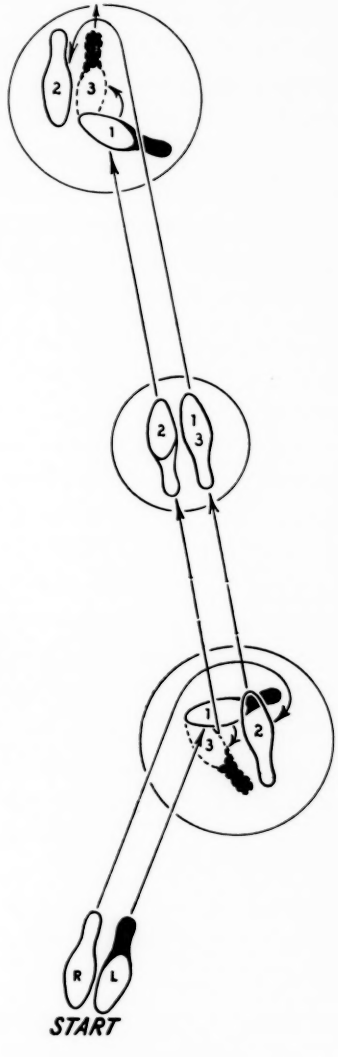


DIAGRAM No. 3
VIENNESE WALTZ
Tempo — 58 to 66
measures per minute

CUBAN PATTERNS

by MIRIAM SANGSTER

in the drawing room of society and in the sanctum of ritual worship, Cuba expresses itself in dance

photos: MIRIAM SANGSTER

Top Left:
Afro-Cubano ceremonial drummers playing at private party on All Saints Day in Havana. These men do not play for profit and cannot be commercially exploited. The privilege is hereditary, goes from father to son.

Top center:
An exclusively negro cantina in an inaccessible quarter of Havana, almost exclusively native, for the working classes. Hard to get into. These performers perform at will, and if they won't, they won't, and if they will, they will.

Top right:
A night club exclusively designed for tourists, although popular with natives also. This exhibition rumba at Ciro's danced by Pepe and Cacha.

At left, the author: MIRIAM SANGSTER.

In panel of pictures at left, Prof. P. de Alejo Williams is shown in a demonstration of the Son, a ballroom dance indigenous to Cuba. He is accompanied by Senorita Anna Delia Acosta, actress and singer attached to Station RHC in Havana.
1. The hold.
2. The break.
3. The reverse turn.

EDITOR'S NOTE:

Miriam Sangster, writer and free-lance photographer, spent a year in Cuba, looking for dances, old and new, studying its traditions and culture, and having a reasonably wonderful time at it. The accompanying article is extremely brief and in no wise is an attempt to cover the subject of the Island dance forms completely. The photographs were taken by her under occasional difficulty and the inert, sometimes hostile attitude of the natives. She remarks that it was almost always necessary to tip the performers to get these really rare action photographs. Miss Sangster is under contract with a local publishing house to produce a photographic record of the rumba in Cuba.

CUBAN RUMBA, whether in the drawing room, the ballroom, the field or night club, have evolved from ceremonial religious rites practiced by the negro slaves brought over from Africa in Cuba's colonial era. To this day so-called "religious" drummers play only at religious ceremonies where there

continued on page 44

COSTUME DESIGN REVIEW

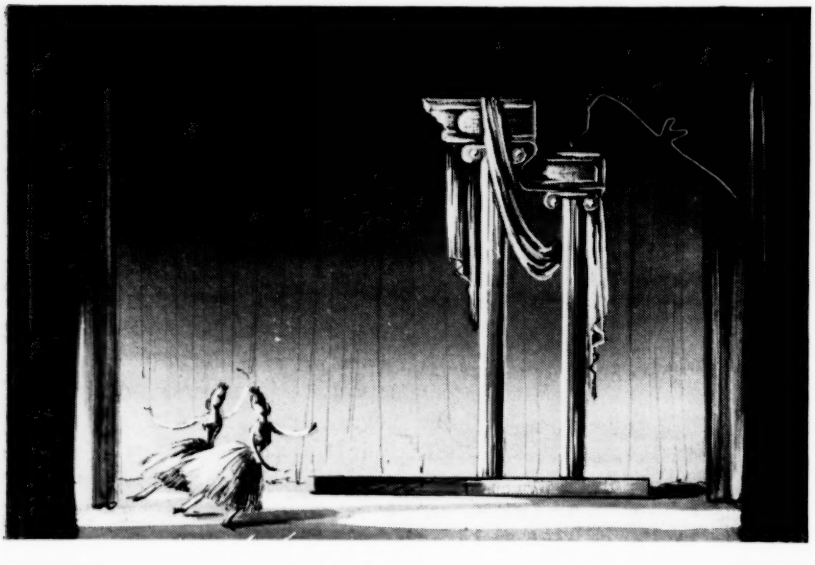
a monthly service to dance groups and teachers— problems of costume design, and technical advice on production, sets and lighting discussed and answered

by Theatre Design Editors
ALFRED STERN and MORTON HAACK

WE'VE SEEN countless dancing school recitals and dance group concerts from coast to coast and while there's often been much of choreographic interest, we deplore the unfortunate tendencies of the entrepreneurs of such performances to neglect the many other elements of stagecraft, principally settings, costumes and lighting, the successful integration of which is bound to result in a superior presentation.

In this issue we will confine our article to scenery (costumes and lighting will be discussed in subsequent issues). We've developed three basic design suggestions for three distinct types of dance presentations, one for the classic ballet, another for the modern dance group and a third for the perennial children's recital. It is not our intention that these designs be accurately reproduced, nor are they outstanding examples of theatrical art. They are merely suggestions of the type of things which can be done on limited budgets with readily available materials and without the aid of highly skilled scenic carpenters and painters. All three can be easily executed as class or group projects.

A simple unit set for ballet in the classic and romantic genre.

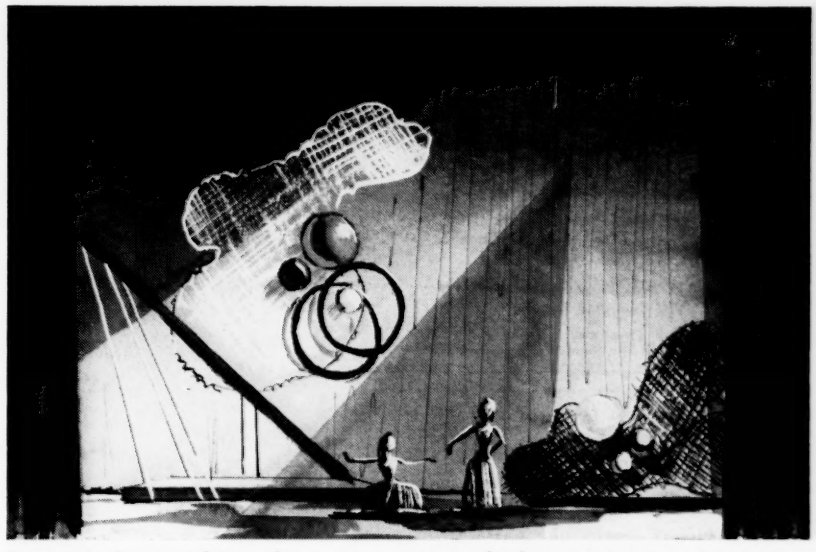


Naturally, the physical limitations of your own stage or auditorium, the mood of your presentation and the ability of your technicians will have a direct influence on the type of settings best suited to your individual problem. The Grecian columns in the classic set are made of cylinders of corrugated cardboard (to stimulate fluting). The column heads or capitals are also of cardboard and can be executed either in profile or full round. The cornice is of light poster board bent to the desired contour. The entire structure will require light wood bracing which is secured to the rectangular platform at the base. A length of muslin, chiffon, or any light material which drapes well, is draped and tacked over the cornice. It would be well to paint the entire architectural structure a soft white or gray shading toward a darker gray on the side and portions away from your principal source of light. This, together with cross lighting from the stage side opposite the shaded sections, will do much to create an illusion of plasticity. An even, diffused (rather than concentrated) back lighting with the principal light source being the stage floor rather than overhead borders will further enhance the values.

Non-objective painting has served as our inspiration for the design for the modern dance group. Naturally, you will develop a design which has a logical affinity to the choreographic work you are performing. A study of non-objective, cubist or surrealist paintings will

SETTINGS FOR DANCE RECITALS AND CONCERTS

Your questions regarding design problems will be answered in forthcoming issues of DANCE. This is your card of entree. Write Theatre Design Editors Stern and Haack in care of DANCE for immediate attention.



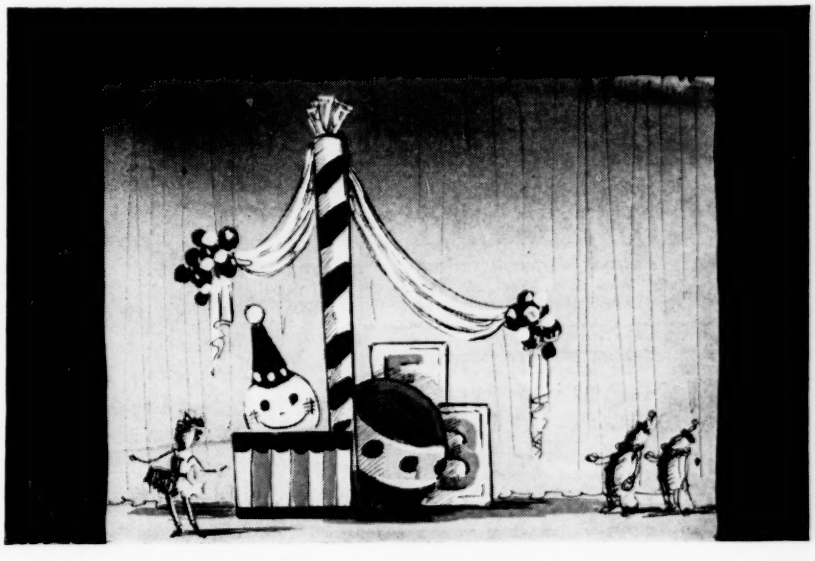
Geometric forms and irregular patterns serve as background for a modern dance presentation.

furnish a fine point of departure for both composition and color. We suggest the following materials to construct the sketch illustrated. The strange looking free forms are of chicken wire or coarse screening. Holes are cut in these surfaces in which plastic or rubber balls are mounted. A couple of barrel hoops are also used. All this is supported by simple light wooden planks with perhaps some heavy cord stretched taut to the platform which serves as a foundation. The overall effect should be one of contrasting textures and, of course, various appropriate contrasting or harmonious color arrangements (depending upon which best suits the dance and music involved). This type of construction lends itself to interesting light and shadow effects due to the different forms and textures employed and the lighting should for the most part consist of the dramatic overhead variety.

Settings for the children's recital will vary with the story of the little ballet they are performing. The sketch we have developed is for a divertissement and would be appropriate for almost any nursery tale or fairy story type of presentation. The jack-in-the-box's head is a large plastic ball or balloon appropriately painted. His hat is a cardboard cone with a balloon as a pom-pom on top. The box, as well as the wooden blocks, are large cartons covered with construction paper and gaily decorated. the ball is cut out of cardboard and the peppermint stick is simply a piece of painted planking. A bit of fan-pleated cellophane tacked on top of the candy stick and a few yards of material draped and caught by clusters of balloons supported by string or piano wire from the stage batten completes this simple set. Colors should be bright and gay though not so violent as to distract from the dancers, and the lighting should be even, simple and direct in character.

We feel certain that your own experimentation will produce many more interesting results than those herein suggested, and we would be greatly interested in seeing photographs of sets which are developed for recitals and dance group concerts throughout the country. Our aim is not to design for you but to merely offer what we hope will be stimulating suggestions. The important thing to remember is that a successful dance recital or concert does not merely consist of good dancing, but projection of an illusion which requires a mating of all theatrical arts. A little ingenuity and effort will give you a physical production which will make your recital or concert not only good dancing but good theatre as well.

A gay set-piece for a children's dance recital.



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NORMA VANCE: AN APPRAISAL

by WALTER E. OWEN

Walter E. Owen

Norma Vance dances the youngest sister in "Pillar of Fire" with tenderness and imagination.

WHEN NORMA VANCE was only three years old she began to improvise her own dance steps to the music her brother practiced on his violin. That is what determined her career. Norma's mother desired all her children to carry on the tradition of the family. That tradition was inherited from preceding generations in Russia where most of them had been singers or acted in the theatre. Norma is a New Yorker, and she started her dancing lessons when she was seven. She studied with Swoboda and Yurieva exclusively and attributes her development to them solely.

When she was nine years old she auditioned for Colonel de Basil, who praised her and gave her the usual advice to keep on studying. She had her first professional engagement at sixteen with the "Chauve Souris" when she did a classic solo to the music of "The Nightingale". This was not the original Chauve Souris of Nikita Balieff which came to America in 1922, but a revival produced by his widow. It did not have a long run, to be sure.

Norma was one of Swoboda's star pupils and at this time each of his star pupils who went to work was assigned a Russian name. Hers became Norma Slavina. However, when she joined the company of Mia Slavenska and David Tihmar next season her name was too like that of the star so it suffered another sea change, this time to Vaslavina. She was with the Slavenska-Tihmar company for two seasons and gained valuable experience doubling in various supporting parts, together with Audrey Keane and Jack Gansert, as well as doing some solos.

Upon the conclusion of the company's tour, she succeeded Kathryn Lee as ballerina in "Laughing Room Only", toward the end of its run.

In the Fall of 1945 she auditioned for Antony Tudor for "The Day Before Spring" but Mary Ellen Moylan had already been engaged as ballerina and Norma was considered by the producers star material, not for the corps de ballet, so she was signed as ballerina in Richard Kollmar's "Windy City" for which Katherine Dunham was staging the dances. Norma went to the Dunham school for classes in Dunham technique and discovered that after all those years in ballet schools, she had muscles which could still ache in the most unexpected places, so she dropped the Dunham classes.

However, her audition for Tudor bore fruit. While Norma was still in Chicago playing in "Windy City", Lucia Chase telephoned asking her to join Ballet Theatre. Her decision was immediate. She joined Ballet Theatre at once and left for London with them two weeks later for the summer season of 1946.

Her first solo parts in this company were in "Graziana", "Pillar of Fire" (the youngest sister) and in "Gala Performance" (the French ballerina). Her name again underwent metamorphosis. She became Norma Vance.

On tour with Ballet Theatre in 1946-47 she became a popular and valuable member of the company, adding to her laurels her performance in "Pas de Quatre", "Les Patineurs", "Dim Lustre", "Les Sylphides" and "Fancy Free", certainly varied enough a repertoire to show off her versatility.

Norma is the kind of girl most people look at and think "cute". She is not tall, has deep ivory tone in her skin, placid brown eyes and brown hair like velvet, also a few impertinent freckles on her turned up nose. Witness the beautiful high arch of her feet in accompanying illustrations. She is an expert swimmer and keeps in practice whenever time permits. Her hobbies are collecting books on dance and perfume bottles, either empty or full, but preferably the latter.

Like all book collectors, she has her special "finds" and she practically broke this reporter's heart by relating how two years ago, she found the "Life of Pavlova" by Victor D'Andre, the husband of Pavlova, for only two dollars in a small shop in Montreal. The book is valued at twenty times that sum now.

Norma fulfills all the requirements for a promising career and acts, looks and dances as though she had been born under a lucky star, lucky Norma!

Walter E. Owen

Norma Vance as one of a quartette of Romantic ballerinas in "Pas de Quatre", one of her best roles.

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BOOKS

THE CITY OF WOMEN
by Ruth Landes
published by Macmillan Co., New York, 1947, $3.00

Books on the native dancing of South America are so rare that any available source material is of interest. "The City of Women" tells the story of Miss Landes' visit to Brazil and her first-hand description of the matriarchal society which controls the native religion of Bahia. The priestesses are all dancers and the proper form of the dance ritual is of greatest importance in propitiating the gods and inducing ecstasy. The book is interesting reading and of value to the research student.

Dorathi Bock Pierre

*

"MIRACLE IN THE GORBALS"
by Arnold Haskell
published by the Albyn Press, Edinburgh, 1946

The prolific English writer-critic of ballet has two more small books to his credit. "Miracle in the Gorbals" is devoted to a very thorough examination of a ballet created last year by Robert Helpmann. Mr. Haskell traces the ballet from the inception of the scenario by Michael Benthall while he was working on a gunsite in Glasgow; the development of Helpmann's choreography; creation of the ballet, showing facsimilies of hand-written notes and music by Arthur Bliss; the action of the story; commentary, interpretation and warnings; closing with some press notices. The body of the work is followed by fifteen photographs of the sets, dancers and collaborators. It is a good book for the record.

Dorathi Bock Pierre

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THE MAKING OF A DANCER
by Arnold Haskell
published by Adam and Charles Black, London, 1946

In this book Mr. Haskell presents seven lectures which he gave throughout Great Britain under the auspices of the Royal Academy of Dancing of which he is a vice-president.

They are of great interest and value to dancers, teachers and all who are concerned with dancing. He states the ideas, ideals and uses of the accrediting system of the Royal Academy. Interested only in the subject of ballet, his lectures cover the subjects of "The Making of a Dancer," "What is Ballet?," "Ballet and Music," "Ballet and Drama," "Ballet and the Scenic Artist," "Ballet and the Choreographer" and "Ballet Clubs." He concludes with a number of pertinent questions and answers and thirteen illustrations.

As one who has lectured extensively in the United States I was particularly impressed when Mr. Haskell, speaking of his own experiences, said, "But of all my audiences the most disappointing have been the members of the dancing profession. When they do turn up, they sit completely dumb at question time, although every word of the lecture is of immediate concern to them. 'Can you wonder at it?' said an enlightened teacher to me. 'They have all left school far too early to understand what it is all about. Now, if you were lecturing on how to turn a pirouette, you have had a queue from here to the Midland Hotel.'"

This identical situation has distressed me and left me feeling limp and beaten, and also filled me with a missionary zeal to educate dancers in a knowledge and appreciation of their art, so it can no longer be called "the illiterate art." I hail Mr. Haskell for his pioneering work.

Dorathi Bock Pierre

*

THE STORY OF DANCE MUSIC,
by Paul Nettl
published by The Philosophical Library, New York, 1947, $4.75

Dr. Nettl, professor of Musicology at Indiana University, has written a remarkably informative book in a concise, clear-cut manner. His information is factual and shows painstaking research, and a thorough knowledge of his material, but it is at the same time fascinating and exciting reading for dancers.

The story of dance music is the history of dance, and Dr. Nettl goes to some pains to show that dance or rhythm came first and music followed, a rare condescension for a musician. The dance historian will find this book of inestimable value, and the casual reader will find it difficult to lay aside.

There are thirteen chapters and 370 pages, eight illustration plates and numerous musical examples. Starting with "Cult and Music," Dr. Nettl traces chronologically, dance movement and music from the primitive through the Middle Ages, the Renaissance and Baroque Periods to "Stage Dance," "Ballet and Modern." He has completed his book with a very excellent index, set up in a manner to delight the researcher, under two headings: Index of Names, and Index of Dances and Dance Forms. There is also a useful bibliography.

In his last chapter Dr. Nettl points out that the long European control of musical form has slowly given way to new influences, that "There is no better symbol for revolutionary emotion and thought than syncopation . . . the revolt of the unaccented beat against the accented." and "Both of the Americas in the twentieth century have, through the rhythms of the Negroes, related to those of the Near East, exerted the greatest influence upon dance music. The Slavic peoples of the East and the Western peoples of the Americas will be those who shall create and develop both dance music and dance in the days to come."

Dorathi Bock Pierre

*

BALLET—101 PHOTOGRAPHS
by Maurice Seymour
published by Pellegrini and Cudahy, Chicago, 1947, $10.00

Books on dance usually fall into three easy categories: history, biographies, etc., and photographs. This is natural, telling of the past and present, and a record for the future in the photographs.

Mr. Seymour is considered by many people to be the greatest photographer of dancers in the world today, and his studio in Chicago is a mecca for all dancers.

Even a cursory examination of this book will show the uninitiate why this is so, and photographers may examine it to their advantage. First, Mr. Seymour knows the technique of his art, and second, he knows the technique of dance. In other words he knows when a pose is good dance and also good photography. He knows that a photograph of a dance pose is not just a picture of a dancer; it is a record which should show instantly the years of training and study which have made this still moment possible — the perfection of the technique, and also it must project the artist's personality. No mean task. In this Mr. Seymour stands preeminent.

Note his lighting. A dancer may have a beautiful face, but the subtle highlight draws your eye to the exquisite line of her beautifully straight and turned out leg. You are never first aware of the face, but always of the composition and technical perfection of the pose. No wonder dancers wait patiently for Mr. Seymour's appointments.

These photographs are exclusively of ballet artists. Each picture is accompanied by the name of the dancer, title of the ballet and choreographer, date of its first appearance, composer and designer, and a paragraph of explanation. The book has a beautiful format and binding, and it is unfortunate that mechanical requirements for such a publication make it so expensive. It is very surprising in such a fine book to find so many typographical errors and transposition of two titles.

Leonide Massine wrote the Foreword in which he gives an excellent description of Mr. Seymour's work: "Line predominates, and there is rhythm, particularly when the composition includes several artists. — They are not just pretty pictures of a world of beautiful ballerinas and handsome premiers, but brilliantly clear studies and a real document about dancers."

Dorathi Bock Pierre

*

Drawing by Picasso of costume for ballet "Le Chapeaux Tricorne" which appears as jacket illustration for "Art in Modern Ballet".

ART IN MODERN BALLET
by George Amberg
published by Pantheon Books, Inc., New York, $15.00

Art in Modern Ballet is not just off the press. It made its appearance a year ago, but not only because review of this important book was somehow omitted herein, but also because a survey of books in this category for the past year and more highlight its increasing importance on the dancer's bookshelf, we summarily throw the spotlight on it.

This exquisitely wrought, exquisitely executed volume on stage designs for ballet in the recent decades of the 20th century is the work of Dr. **George Amberg**, the incumbent Curator of the Theatre Arts Department of the Museum of Modern Art in New York, an author and editor who brings to this work, as to the many others upon which he is usually intensely engaged, a detailed knowledge, a scholarship, sympathy and princely taste. These qualities are manifest in the order and blade-sharp beauty of text and illustration, each section clearly defined and classified.

Dr. Amberg takes the position that the entrance of Serge de Diaghilev, inspired patron of ballet on the ballet scene in Paris, 1909, marked the beginnings of modern art in ballet, a position from which we have no inclination to budge him.

The author traces the influence of that supreme catalytic agent, Diaghilev, on the affairs and shape of ballet and its attendant arts from that significant year until the time of his death; he concisely defines the places of art in ballet and underscores what too many solemnly ignorant balletqcers are unaware of to this day, that art in modern ballet plays as important a part as choreography itself. To study the full meaning thereof, consider on the one hand a "Giselle" with its decors by a Berman or a Benois, and on the other a "Giselle" danced against the spare, bleak drop or undecorated stage in classroom tunics. A recent example of a ballet company which is deficient as a result of decor starvation is the Markova-Dolin Company. It is evidently true that it is cheaper to troupe without the expense of transporting decors, but expensive (unhappily) or not, ballet has ceased to connote merely a concert form or a classroom exercise. As Dr. Amberg lucidly put it,

". . . a ballet production may be defined summarily as the creation of a valid reality in scenic terms . . . his (the designer) achievement is the greater the better he succeeds in asserting the totality of his intentions and capacities in a partial statement . . ."

The wholly monumental index of ballets from 1909 to 1945 inclusive is in itself an imperative for the dancer or student. Each ballet listed has a subdivision inclusive of the ballet's book or scenario, the music, choreography, settings, costumes, company and date and place of premiere, totaling 833 ballets. The indices of designers, composers and choreographers are equally comprehensive, but most sumptuous of all, of course, is the collection of over 200 plates, eight of them in full colour, the reproduction of which is on a level of fabulous beauty.

Helen Dhzermolinska

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FOLK DANCES FOR ALL, collected and arranged by Michael Herman,
published by Barnes & Noble, New York, $1.00

Whether you want to be the leader of a folk dance group or only an individual who is looking for expression as a member of a group, this handsome little handbook by a writer who is eminently qualified to talk about folk dance takes the ethnologic palm as a bright and useful guide and reference work.

As pointed out by **Michael Herman**, folk dancing was an activity too long associated with ethnic groups solely. He stands as the spearhead of a movement to integrate the cultural heritage of world-wide folk groups into the American cultural pattern and in his work at the Community Folk Dance Center in New York, at least, he is the guiding genius in educating the community to the cultural backgrounds of other peoples, and in developing good fellowship among participants.

Folk dancing is fun. You can look like Ichabod Crane, Sam Weller or the Hunchback of Notre Dame; in no wise does your appearance diminish your joy in your own performance, but you must remember that folk dancing is not stage. It belongs to society, high or low, but if it

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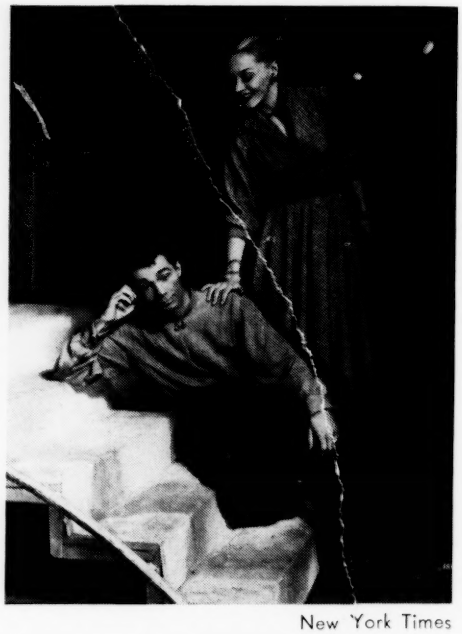
COSTUME FABRICS

wants to be really folk dance it must refrain from giving itself theatrical airs.

Mr. Herman's book is carefully designed to give you the most out of each of the dances studied. They cover, at a quick glance, Bulgaria, Russia, Sweden, Bavaria, Sicily, Middle-Western America, Ukrainia, Poland, Finland and a large number of others. All are handsomely illustrated by the line drawings of Ben Stein and delightful Gjon Mili photographs. These dances have accompanying music for piano. There is also a reference to recorded music and their sources, so that if you are interested, you can provide yourself or your group with recorded accompaniment.

Helen Dhzermolinska



New York Times

Maria Karnilova, dancing lead in "Call Me Mister" mixes up with Donald Kirk in the New York Times' sponsored "Fashions of the Times". Maria dressed for the dream sequence from this fashion show by Claire McArdell; Don, by Bronzini.

FROM TEACHER TO STUDENT, a ballet textbook by Lola Menzeli published by Lola Menzeli, Chicago

Lola Menzeli, who carries on the tradition of Mme. Elizabetta Menzeli, one of the most prominent ballet teachers in America at the turn of the century, has written a clear informative text-book that is particularly adaptable to student use. It is designed for serious beginning ballet students who do not have the advantage of the daily class of a big metropolitan school. Besides clarifying technical facts, the book gives sound advice on practice and self-correction.

Mme. Menzeli subscribes to no one system, French, Italian or Russian. It is the classical ballet to which all European academies have contributed that is the basis of her text.

The author has carefully sifted technical data and terminology and her book has very little that could be open to controversy. For instance, in the absence of one universally accepted system of name for arm positions, she gives the several most used.

There is a valuable chapter of hints to parents of dance students. Throughout there are pointers on execution of steps that the author came by in her many years of experience as performer and teacher.

Ann Barzel

BALLET THEN AND NOW
by Deryck Lynham
published by the Sylvan Press, London, 1947, 25 shillings net

The author of this latest "history of the ballet in Europe" lays no claim to having discovered any new facts but seeks only to present a concise record of the art of ballet for both the student and the general reader. Since most of the good histories of ballet are out of print, this book may fill a void although it has neither the fascination of the Beaumont histories nor the detail of the Kirstein. Indeed history for Mr. Lynham seems to consist chiefly in a solemn cataloguing of events. He does not intrude his own personality at all which, though it should make for a fine impartiality, does not make for liveliness.

The book is nicely produced and the illustrations (mostly familiar) are well placed — although I was surprised to see Taglioni's wistful face introducing a chapter on "The Petipa Era."

Mary Clarke

*

THE ROMANTIC BALLET as seen by Theophile Gautier translated from the French by Cyril Beaumont
published by Beaumont, London, 12s. 6d. net

This revised reprint of the Gautier ballet criticisms is a necessity for every balletomane. Everyone knows odd phrases of Gautier like his caution that "a smile should hover about a dancer's lips like a bird flutters about a rose, but it does not require to be fixed on those lips under pain of mis-shaping them"; and his description of Taglioni flying "like a spirit, in the midst of the transparent clouds of white muslin with which she loves to surround herself." Mr. Beaumont now presents the cream of Gautier's notices of the ballet in one volume and illustrates them with 14 contemporary prints. The whole book is a marvellous evocation of the Romantic Period in Ballet for the warmth of Gautier's enthusiasms and the penetration of his descriptions seem to capture the very spirit of the ballets and the dancers he records.

The collected notices also reveal (as no scattered quotations can) something of Gautier's own personality and prejudices. As Mr. Beaumont says he had a Frenchman's weakness

for a pretty face and a well-turned leg which sometimes led him to praise the voluptuous Fanny Elssler at Marie Taglioni's expense. But he could make amends and the notice he gave Taglioni after her re-appearance in La Sylphide in 1844 must, in view of his previous coolness, have had a double value for the dancer.

Although, like many another critic, Gautier was swayed by personal tastes, he knew a good ballet and a great dancer when he saw one and the quality of his writings is such that we are almost able to see them ourselves today.

Mary Clarke

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Introduction to

continued from page 25

of Dauberval and Vestris. He remained in Russia for 19 years as premier danseur and maitre de ballet, his wife being engaged as premiere danseuse, a position which she shared with several Russians.

The year 1800 witnessed the appointment of the first Russian maitre de ballet. Ivan Lieosogorov, also called "Valberg", was trained in the ballet school by the director Joseph Canziani and afterwards sent to study abroad. On his return he was made an instructor in the school, as well as a dancer, later becoming inspector of the theatre and director of the school. He produced a ballet called "The New Werther" and several opera ballets.

About this time the reigning Tsar, Paul I, expressed a dislike of male dancers and wished all boys parts to be danced by girls "en travestie". He was fortunate in that one of the leading dancers, Nastasia Birilova, was tall and slim and looked well in male costumes, but she was not very strong as a partner, Birilova died when she was only 26 years old and according to tradition, was buried in a grave lined with furs and was covered with flowers instead of earth.

In 1801 Charles Louis Didelot was engaged as dancer, maitre de ballet and professor of dancing and these positions he held for 20 years to the great advantage of the Imperial Ballet.

Didelot was the son of the French maitre de ballet of the Theatre Royale in Stockholm where he received his training. After making his debut in Stockholm he went to Paris and studied under Dauberval, Gardel and Vestris, and later in London, under Noverre. He made his first appearance in Paris with Madeline Guimard and later danced in Bordeaux, Lyon and London before being engaged for St. Petersburg.

Didelot was an excellent, but not a kind teacher. In class he pulled his pupils' hair, beat their arms and legs with his cane and shook his fist at them when they were on the stage. Even

the soloists could expect a good shaking in the wings and then be pushed back on stage again breathless and quivering to take a call! When not teaching he was kind to the children. But whatever his methods, he certainly made the Russians into magnificent dancers. As maitre de ballet he invented the method of "flying" dancers on wires above the stage and his flying ballets were so expertly arranged as to astonish the audience.

In 1808 Didelot invited Louis Duport from the Paris Opera to St. Petersburg as premier danseur. Duport was an extremely talented dancer with remarkable elevation. In Paris he had been unfortunate enough to arouse the jealousy of August Vestris. The situation became very strained with dancers and public taking sides when Duport suddenly disappeared. Disguised as a woman, he fled from friend and foe alike and headed for Russia. Duport's first appearance in St. Petersburg was made with the young dancer Marie Danilova.

The girl was so talented that Didelot taught her himself and only rarely allowed her to appear in public. She had made her debut shortly before the arrival of Duport and was the darling of St. Petersburg audiences.

Duport made love to her and soon won her affection and then, in 1811, having made plenty of money in both St. Petersburg and Moscow, he left Russia suddenly without a word to Danilova. Duport was apparently a man given to silent, sudden disappearances. Broken-hearted, the little dancer slowly declined and died in 1812 at the age of seventeen.

Didelot resigned his position in 1829 and was replaced by two mediocre maitres de ballet, Blache and Titus. In spite of this drawback, the dancers themselves continued to improve and in 1837 they received further stimulus from the sensational arrival of Marie Taglioni as a guest artiste in St. Petersburg.

to be continued

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Cuban Patterns

continued from page 33

is no other accompaniment. This position is hereditary, is handed down from father to son for generations. Such performances take place on occasions similar to that shown in photographs taken by me at a private party on All Saints Day at the home of the outstanding musician in Cuba today — Bol de Nieve, meaning literally: Snowball.

The one important dance to have invaded the ballroom universally which originates in Cuba is the rumba, and this dance originally developed among the primitive negro groups into the dance form as it is known today. The rumba, although a couple dance, is actually a complete solo dance in its true form.

During my study of their Island art forms, I had many interesting and illuminating discussions concerning the metamorphosis of rumba with educated and cultured Cubans, and especially interesting talks with Professor P. de Alejo Williams, one of the best teachers of rumba in Cuba. Professor Williams teaches at such places as the Hotel Nacional and he pointed out that what Americans usually lump under the single heading of Cuban rumba actually is composed of six Cuban dances, known as the danson, the bolero, the son, the guaracha, the stage rumba (strictly for exhibition dancing) and the real ballroom rumba, which is danced in the best society. He also pointed out that the Conga is not currently in favour in Cuba.

The rumba is danced in the Cuban ballroom and drawing room in considerably restrained fashion. The accompanying illustrations show some of the more important points of the ballroom rumba.

Cuba is proud of its dances and its native music. There is probably no country in the world where dancing is more universally engaged in by young and old alike, where it is less "dated". People of all ages and every walk of life dance, from the laborer on the docks and in the sugar cane to the elite of society. Unlike the custom in our more inhibited Anglo-Saxon sphere of culture, in Cuba it is not uncommon to see middle-aged and even quite old men and women as competent and even brilliant dancers.

Reviewers' Stand

continued from page 10

The Workshop has also decided to include new works by other experienced choreographers in this season's series. The first of these, **Carola Goya's** "The Cat and the Mouse" proved to be the booby prize of the afternoon's grab bag. Miss Goya, assisted by Luis Olivares, jammed Spanish idiom into the framework of an artificially contrived melodrama based on a flimsy example of the eternal triangle. Miss Goya handled her castanets with great finesse, but the same could hardly be said of her choreography.

In the three works by debut choreographers, **Danny Daniels, Marion Scott,** and **Tony Charmoli,** there was a very discernable trend away from the preoccupation with Self or Society

characteristic of many young moderns. In its place appeared an outwardly focused theatrical quality, as though Broadway and not the concert stage were the motivating force.

Danny Daniels showed a well developed feeling for dramatic line in his "One Way Street," a poignant story of passing love and robbery. While at times diffuse, the movement was often beautiful in a restless, shifting way. Particularly expressive were the dramatic portions allotted to **June Graham** as the girl who robs, leads the boy on, and in the end leaves him literally holding the bag *and* a policeman's hand. Miss Graham, who acts as well as she dances, contributed strongly to the success of the work.

Marion Scott, on the other hand, choreographs individual movements of clarity and originality. But she has not yet achieved the sense of line and flow to bind them together. Her composition entitled "Museum Piece" was a good natured satire on the typical art gallery frequenters — the unconcerned pair, the innocent but receptive one, and the affected "aficionada." The four little characterizations were carefully contrived.

Although the focus had to be on the "work of art," one had at times the feeling that Miss

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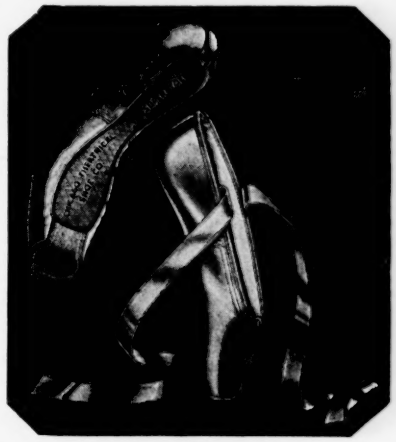

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Scott was a bit parsimonious in her use of space.

Tony Charmoli's "La Promenada" is vaguely South American in style — youthful and clean cut in approach — charming in spots — and about twice as long as it should be.

The composition is really a series of dances with just about enough "boy and girl" feeling to give them cohesion. Some of the movements, especially the lifts, appeared contrived in their attempt at originality.

The afternoon's best dancing was contributed by **Phyllis Gehrig** and **Jean Houloose** as the two girls and **Frank Westbrook** and **Tony Charmoli** as their would-be suitors.

*

Asadata Dafora and The Shogola Oloba Group
92nd Street YMHA
October 22 and 23

It will be a happy day when seriousness of intent can replace quality of performance and give the same measure of satisfaction to the audience. But until that time we shall have to render a sighing report on **Asadata Dafora** and his Shogola Oloba Group.

Mr. Dafora has long been an enthusiastic champion of African culture, and particularly African dance. But he seems to lack the imagination and directorial ability needed to fuse ethnological fact with theatrical fancy. As a result, his production was unrelievedly monotonous and at times amateurish.

Set in four scenes played before a strange-looking background that resembled an enlarged skylight window, the production consisted of group and solo songs and dances. They followed each other endlessly and with no sense of heightening drama or climax. Even Norman Coker's expert drumming failed to drive the dancers to anything beyond mild lethargy.

Mr. Dafora has always been gracious about letting the young men of his troupe perform the more exacting and athletic solos, but on this occasion, even these soloists proved to be indifferent technicians.

For those of us who know how exciting primitive dancing can be, it was indeed a disappointing evening. And for the uninitiated—well, they'll probably prefer to remain so.

*

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Via the Grapevine

continued from page 8

pany, were consummated when contracts were signed by **Lucia Chase** and **Oliver Smith,** administrative directors of the nine year old company and Dr. Bernardo Mendel of the Republic of Colombia. Dr. Mendel was acting on behalf of the 9th Pan American Conference, which extended the invitation to Ballet Theatre. The conference takes place in Bogota in January, 1948. The invitation has the cultural and financial backing of the Colombian Government, which desires the 9th Pan American Conference to be marked with cultural festivities.

Acceptance of the Bogota engagement has necessitated radical alteration of Ballet Theatre's tour for the remainder of the season. After New York the company plays a two-week engagement at the Civic Opera House in Chicago, ending January 4th. It proceeds to Florida for a single engagement at the University of Miami and flies to Bogota on the 9th. The Bogota premiere is scheduled for the 11th. Pan-American Airways will fly the entire company back to New Orleans on Sunday, February 15th, where it resumes its U. S. tour.

Ballet Theatre returns to New York in April for a month's engagement at the Metropolitan Opera House commencing April 4.

Bogota, because of its altitude and climate, **is not too easy on dancers,** but after Mexico City and its altitude and other difficulties, the hardy personnel of Ballet Theatre should be well tempered to the difficulties of dancing at the altitude of Bogota.

*

A gay and articulate crowd turned up at the Terrace Room of the Hotel Plaza on December 1 to meet the principals of the Ballet Theatre at a luncheon tendered by the Ballet Theatre Foundation to its members and their guests.

*

BALLET THEATRE BIRTHDAY

Those au courant of affairs balletic couldn't have sworn, knowing the exigencies of ballet production, on Ballet Theatre's first appearance on January 11, 1940, that an organization dedicated to an artistic level such as that company's, could have for nine years weathered box-office storms and triumphantly maintained its ideals. So—on its 9th birthday, as you have already read, this native company will appear before a Pan-American audience in Bogota on January 11th.

Ballet Theatre has more than successfully weathered those storms, as its gala New York opening disclosed. Full reviews of this event will appear in the January issue, but just in passing we cannot help but note the artistic management's sentimental leaning towards Fokine, for the master's great romantic opus "Les Sylphides" was the curtain raiser in 1947, as it was in 1940. In 1940 the program was completed by "The Great American Goof" and "Voices of Spring." In 1947, the program was completed by a classic Pas de Deux danced by two of the great contemporary classic dancers, **Alicia Alonso** and **Igor Youskevitch,** and by two altogether dissimilar, but contemporary works, "Pillar of Fire," of **Antony Tudor,** and "Interplay" of **Jerome Robbins.**

Nine years of Ballet Theatre are revealing: there is maturity of artistic management, a concrete justification of ideals, and as satisfactory a company of dancers as any in our times.

*

The **Grand Ballet de Monte Carlo** made its first paris appearance on November 7 at the Alhambra Theatre, after much ado about bookings and theatres. Paris critics, commenting on this company, declared:

"At last—a ballet in the tradition of Diaghilev!" Another said:

"If the Colonel de Basil is a Colonel, the Marquis de Cuevas ought to be at least a Marshal!"

The season opened with a performance of **Bronislava Nijinska's** "Brahm's Variations," with **Andre Eglevsky, Rosella Hightower** and **Marjorie Tallchief** in the leading roles.

The Alhambra is the theatre where **Andre Eglevsky,** at the age of 13, only half the size he is now, was beaten black and blue by an apache of a French dancer who decided he wanted the dressing room Andre was occupying, and insisted on Andre vacating it. If he tried the same thing today, woe is him. Andre towers 6 feet high and packs a deadly punch.

*

Ted Shawn back from triumphal tour of Australia and off to North Carolina for a brief vacation spell. He may return to Jacobs Pillow next summer as director . . . **Irina Baronova,** after quiet interlude, returns to stage as legit stage and will appear in a London production of "Dark Eyes." . . . A note from Melbourne tells us that **Sally Gilmour** has scored a personal triumph in the Ballet Rambert season in that city . . . Welcome to little **Ludmila Dokoudovsky,** born in New York City on November 7, the daughter of **Nina Strogonova** and **Vladimir Dokoudovsky.** The same day she was born her aunt, **Tanya Dokoudovska,** in Paris, was in the hospital, being separated from a nasty appendix. All is well on both fronts, now . . . The **Vilzak-Shollar** School closes its doors this month, because the management of Steinway Hall has decided to turn that particular studio into a piano storage warehouse. This news comes as a great shock to dancers in the ballet world, who, whether or not pupils of the school, have come to look upon the Vilzak-Shollar School as an institution and an ornament to its profession. Mr. and Mrs. Vilzak are going to London for a few months and upon their return will open a school elsewhere, location unknown at present . . .

The **Modern Ballet Centre** of **San Francisco** on November 9 played hosts to the Markova-Dolin Company and exhibited a gallery of costume sketches and set plates (on loan from Anton Dolin).

*

Nana Gollner and **Paul Petroff** have returned from England. He is teaching at the Ballet Arts School until they leave in January to tour with their own company, The Ballet Intime.

*

All the dickering for the services of **Harald Kreutzberg** on the part of any number of schools came to nothing. The dancer and his management are apparently limiting his New York visit to his four well-spaced concert recitals.

*

The Sadlers Wells brought back good news of **Leon Woizikowski** from its Warsaw trip. He looks as young as ever, is dancing brilliantly, as he always has. He rehearsed the company in "Chapeaux Tricorne" and "Boutique Fantasque." His memory for ballets is as phenomenal as ever. He teaches in two Warsaw schools; like others in Warsaw, he finds food hard to obtain, and shoes and make-up almost impossible. The company, before it left, whipped around and secured him a supply of all.

*

Paula Nelson, a contributor of DANCE, who recently returned from a field trip to Hawaii, laden with a wealth of hard-earned notes and facts about the Island chants and dances, obtained at extreme cost in time, money and energy, is the recipient of a letter from a Brooklyn high school girl who says:

"I have read all about your Hawaiian trip. I would like you to send me information, pictures, notes and stuff all about the Hawaiian dances, because I want to know all about it, gratis*. Yours very truly, . . ." The post-script had a fuller explanation of the term gratis. It said: "gratis! (FREE OF CHARGE)."

The kid from Brooklyn, as well as any others interested in the literary fruit of Miss Nelson's Hawaiian adventure, acquired under costly and strenuous conditions, may look forward to seeing evidence of the same in the columns of DANCE, at a not too distant time.

*

Wedding bells clanged for a number of happy people recently. On October 19, **Evangeline Collis** of Radio City Music Hall married **Orlando Ramos. Bettina Rosay** was maid of honor . . . On October 24 **Evelina Tristani** and **William Sarazen,** both of the Metropolitan Opera ballet, and the first ballet dancers in the history of that institution ever to have wed another dancer in the company, joined in holy matrimony.

Other glad tidings in another vein come from the stork, who has promised to deliver a bundle to the Fritz Henles (she is dancer **Atty van den Berg)** very shortly.

DANCE'S own Associate Editor, Dr. **Mary Jane Hungerford,** became Mrs. Charles Lawrence on November 20 in Hartford, Conn., home of the bridegroom. She continues, after a honeymoon in Florida, as head of Dance Department at the New Jersey State Teachers College.

*

Trudy Goth, director of Choreographers' Workshop, was hostess to an elite assembly of guests who came to greet **Harald Kreutzberg** upon his return to America after an absence of nine years. The untiring Miss Goth, who works like a beaver, and seems to be in several places at the same time, was a guest on WOR's program **"Luncheon at Sardi's"** on which she was interviewed on her work with the Workshop. Sharing the program with her were dancers **Gower Champion** and **Marjorie Belle** (Mr. and Mrs.), designer for ballet, Lucinda Ballard and actor Henry Daniell.

*

The December recitals of the Choreographers' Workshop will display the works of young choreographers like **Romola James** of Chicago in "Inquisition," **Li-Pai Sen** and a group of dancers of Smith College, **Kenneth Davies,** formerly of Ballet Theatre, and a group of seven in an untitled work to the Shostakovitch Piano Sonata, **Jack Beaner** in "American Primitive," **Loukia,** a Greek visitor to these shores, in "Hellenic Festival," and **Doris Luhrs** and **Patricia Casey** in Beethoven Contradanses. Performances are at 3:30 p.m. and 5:30 p.m. on the 7th and 14th, at the Studio Theatre.

*

A variety of rather exhilarating books came in this month, a little too late for review in the book review section, but not too late for comment here.

Alex Gard, a 20th century Daumier, master of the bitter, blade-clean caricature, spent a few educational months in Hollywood last year, a place not sympathetic to the cosmopolitan Gard psyche, and the by-product thereof is another Gard volume of exquisitely witty caricatures of movieland. It is called "Stars Off Gard" and is published by Charles Scribner's Sons, New York, at $3.00; it is adorned with a gallery of bosoms second to none ever manufactured, with close-ups of Irene Dunne as "Mother" sampling toothpaste endorsed by her for the mythical firms of Oidont, Misterine, Hotgate and Youpana, of Katharine Hepburn in a dirty bathrobe, having a snack of lettuce, of Frank Sinatra bumping into a Van Johnson fan club, of the colossal funeral of a movie star's dog, of too much that is grotesque and true, macabre and real. Altogether unpretentious, but an important book on a fantasy

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world, fantasy-manufactured. In his introduction, Gard says of the "Hollywood" smile:

". . . . Their smile is something you can't ever completely forget: the killer's hate in the widely open eyes, and the frozen, pleasant, grin of the mouth. They have to smile all the time, to show they belong . . ."

We have always known our Alex Gard to be brave as a lion, but sensitive. Perhaps this will teach him to stick to the ballet world, which is probably just as fantastic, but fantasy composed of romance and music, in fact of the fantasy we are accustomed to, rather than the fantasy which is foreign to us . . . **Russell Hartley,** designer, is the creator of two magnificent portfolios of costume sketches and ballet line drawings, published by the up and coming Modern Ballet Centre of San Francisco. One portfolio, entitled "Henry VIII and His Wives" is a collection of costume plates from the Rosella Hightower ballet of the same name, a number of which are reproduced on pages 12 and 13 of this issue. Their earthy vulgarity and robust good humor are priceless, and the artist's gift for design and line are apparent in the unabashed use of rich, unashamed detail . . . The second portfolio of Russell Hartley entitled "The Ballet" is a collection of drawings of a variety of dancers, among them Danilova, Kaye, Alonso, Youskevitch, Franklin, Danielian, Dolin, Markova, and others in well-known roles. There is an introduction by Irving Deakin, author of "To the Ballet!" "Ballet Profile," etc. . . . Collectors of souvenir ballet programs will treasure the new **Ballet Theatre** book, an exciting and artful job, exhibiting the photographs of **Gjon Mili,** whose name alone ought to tell those who know. It is further adorned by the sketches of **Paul Cadmus, Cecil Beaton, Jo Mielziner** and **Oliver Smith,** some of them in color.

*

Foster Fitz-simmons, for some years dissolved from former partner **Miriam Winslow,** who is in Buenos Aires with a company of her own, has been quietly teaching at the University of North Carolina and working on a scenario which he has just sold to Metro-Goldwyn-Mayer for the cozy sum of $85,000.00.

*

WORLD'S BALLROOM DANCING CONGRESS

Arrangements for the World's Ballroom Dancing Congress are going forward under the direction of Mr. Philip J. S. Richardson, Chairman, also Editor of the Dancing Times, London.

The Congress, organized under the Official Board of Ballroom Dancing (of the associated trade teachers organizations in England) will be held at the Winter Gardens, Blackpool, England, from April 25 to May 1, 1948. A technical school, lectures, discussions, demonstrations and social events will highlight the Congress. Sixteen instructional classes to be held will be taken by well known teachers . . . Lectures are to be given by Miss Phyllis Haylor, Miss Constance Grant, Mrs. Ilett and Mr. P. J. S. Richardson.

Subscribers' tickets will cost five guineas (approximately $25.00) each, and are limited to professional dancers, teachers, teachers' assistants, ballroom managers and their assistants. Amateurs will not be permitted to attend.

For full details write The Official Board of Ballroom Dancing, 12 Henrietta Street, London, W.C. 2, England.

DANCE is interested in communication from American professionals who are sufficiently equipped with time, cash and enterprise to go.

*

Harold Lang, dubbed by Mademoiselle Magazine the Dead End Kid of the ballet, takes the dancing lead in the imminent "Look, Ma, I'm Dancing," a musical with choreography by **Jerome Robbins** . . . Another musical coming

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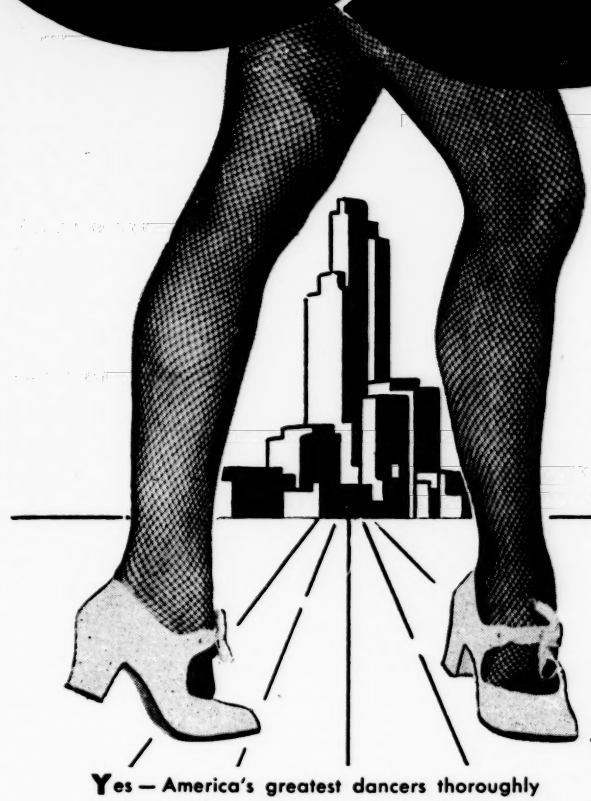

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Among the distinguished sponsors of the Ballet Association of America (Los Angeles based) founded by Simon Semenoff, who attended first meeting of the Association are: Bottom row, left to right: Roberta Launspach, Simon Semenoff, Priscilla Allen and Maria Bekefi. Top row, left to right: Eleanor Mara (Mrs. Marc Platt), Roy Fitzell, Mrs. Semenoff, Viola Essen, Wanda Grazer. The trio in costume performed bits from ballets choreographed by Semenoff. Among filmdom's great who are underwriting this worthy, non-profit organization are Greer Garson, Joan Crawford and others.

DANCE photographer CONSTANTINE was called upon to make an impromptu speech on this occasion. In the midst of his speech, he announced that he had forgotten what he intended to say, bowed politely and walked off the floor mumbling an apology about a previous engagement. And we used to think that Constantine suffered from total recall — how he must have changed.

up over the horizon is "Make Mine Manhattan," with choreography by **Lee Sherman. Nelle Fisher,** who scored in recent "On The Town" and "Up in Central Park," takes the lead. Apropos of "Make Mine Manhattan," backstage spies report that the angels (the fiends) took a squint at the Sherman choreography and pronounced it too "arty." It didn't take Joe Choreographer five secs to size up the artistic landscape and with an immediate request for permission to take only one afternoon to revamp the ballets along more popular (!) lines, he worked out a solution satisfactory to the management and himself, both. Just via the grapevine, they do say version no. 2 is the "artier" one. Make mine outside Manhattan, pulleez.

*

An innocent remark by author **Gertrude Lippincott** in her article entitled "Will Modern Dance Become a Legend?" published in the November issue of **DANCE,** seems to have drawn blood. Miss Lippincott's assertion that dancer **Sophia Delza** is one of the moderns who has given up performing was hotly assaulted by the many friends of Miss Delza, to say nothing of Miss Delza herself, who writes:

". . . this is certainly news to Herbert Kingsley for whose club I appeared on the 25th of October, for my audience of G.I.'s in dozens of Veterans' Hospitals for whom I have been dancing throughout and since the war, to all the organizations, women's clubs, etc., before whom I have recently appeared, and above all, to my agent, who gets me engagements . . . **Even if I have not been dancing for the critics, I have for the people.**"

Miss Lippincott has cheerfully eaten her words, as she is only too happy to hear of an important modern dancer who is definitely in the arena, and not out of it.

*

Cyd Charisse appears en travestie, in a dance called "Pagan" in M-G-M's forthcoming "On An Island With You." The dance was created by **Jack Donohue,** who asserts: "Miss Charisse is probably the only woman dancer in Hollywood capable of performing the succession of high leaps and strenuous movements of the number."

*

Rita Hayworth will be coached in flamenco dances for the screen version of "Carmen" by her own father, the illustrious Eduardo Cansino, himself one-time dancing partner of his daughter. Eduardo and his sister Elisa were once a celebrated pair of Spanish dancers. Today he is the head of a school of Spanish dancing in Los Angeles.

*

Agmazine, the house organ of **AGMA,** and **What's Going On?** a house organ of the **New York Herald Tribune,** both reprinted from recent issues of **DANCE,** excerpts of special interest to their readership. The H. T. house paper quoted **Reed Severin** on **"The Kallakaks of Criticism"** with evident satisfaction. The current issue of **Agmazine** quotes **Ann Barzel** on the dancer vs. the union from her article **"State of the Unions"** which appeared in the September issue.

*

MORE HOLMISMS

We don't tell these stories on **Hanya Holm** every month intentionally; it is only that they are practically irresistible.

In her class recently she kept repeating, "Let's get some spirit into this!" when suddenly the wind blew open the studio door, admitting a mighty gust of wind.

"Well," declared H. H. to the class, **"finally** we have got the spirit into us!"

*

Harding Dorn, the lad whose back was injured in the train wreck in which the Ballet Russe de Monte Carlo was involved, is up and around, still in a plaster cast, but we are pleased to see he will be in form to rejoin the company in January. . . . **David Nillo,** leading dancer in the long-lived revue "Call Me Mister" conducts a class for businessmen of some prominence. One of his apt pupils is **Samuel Grafton,** columnist on political affairs for the New York Post. . . . People who haven't seen Fred Press' taking litle figurines of the five ballet positions, executed by Contemporary Arts, Inc. of Boston, don't know what they are missing. But it is the back view of this charming little girl in quintuplicate that is the most amusing view. . . . **Charles Antonetti** of the **Compagnie du Snark** of Paris writes to correct a statement in our September issue to the effect that not Helen Vanel, but **Raymonde Lombardin** is the associate, collaborator and assistant of M. Antonetti. We stand rebuked. . . . **Martha Graham** has just announced the appointment of **Doug Hudelson** as Executive Manager for the Martha Graham Dance Company. Mr. Hudelson is former general manager for Robert Porterfield's unique Barter Theatre in Virginia.

*

Balletiana, a cultural club devoted to ballet, enjoyed its second birthday on November 23, at a meeting which was held in **Sunya Sherman's** Carnegie Hall Studio. This occasion was marked by the presence of guests **Nana Gollner** and **Paul Petroff.**

*

The School of Jewish Studies is making final arrangements for a **Jewish Dance Festival,** which is to be held at the Hunter College Assembly Hall on December 13th, with the idea, on the one hand, to acquaint the dance-loving public with fruit of creative Jewish dance from ancient to modern times, and on the other, to stimulate interest in and preservation of long forgotten folk forms.

*

The bistro beat boasts some exciting names this Yuletide season. At the plush Waldorf-Astoria the **de Marcos,** Tony and Sally, bowed in for an indefinite run with a pippin called **"The New Look"** a dance, not a fashion. Their repertoire is, as usual, broad and novel. . . . **Rozzino and Lupino** (she is movie star Ida Lupino's kid sister) at El Chico with dances representative of humor, as well as the usual clenched teeth austerity of flamenco dances. They are a wonderful sight in a number called **"The Bullfighter and the Bobby-Soxer,"** may R.K.O. save the mark. . . . **La Bella Smaro,** which sounds like a spy of the Mata Hari school, but is actually a Greek dancer, who is a recent emigre, takes the floor downtown over the border in Greenwich Village at the Little Old Roumanian, always a spot for danseuses with melodramatic coloring. La Bella Smaro, who has been tagged a modern Isadora, hails from Athens, where she hoofed in a cabaret while in the pay of Allied Intelligence during the war. In 1939 at a performance in a Bucharest Music Hall, she created no small stir when she took off her dancing shoes and tossed them

into the lap of **King Carol,** who was sitting there minding his own business. The story we heard failed to say why. . . . **Landre and Verna** step into the new show at the Cotillion Room of the Hotel Pierre on December 9. . . .

*

Iva Kitchell, the joy and despair of other, more solemn dancers, will give her annual New York recital at the Ziegfeld Theatre on January 11, 1948.

Miss Kitchell announces three new numbers for her program: "The Tale of a Bird," a choreo-saga in four episodes—"The Hunted," "The Hunter," "The Hunt," "Mort Oiseau": "Portrait of a Hostess," both of these danced to music by Harvey Brown; and "Bacchanale—as seen at the Opera," danced to excerpts from Samson and Delilah.

Immediately following her recital Miss Kitchell will resume her tour, which this year takes her farther afield than ever before. She has tentative plans to do a film.

*

Bulletin No. 6 of the Ballet Society states that **Igor Stravinsky** has completed his score for the **George Balanchine** opus "Orpheus," commissioned for presentation at the New York City Center on April 28, 1948. Mr. Balanchine, now engaged in rehearsing this work, considers this one of Stravinsky's greatest musical achievements. In this connection, readers of **Dance Index** may look forward to a triple October-November-December issue on **"Stravinsky in the Theatre,"** an issue of great interest and promise. Other notes from this Bulletin reveal that **Lincoln Kirstein,** secretary of the Ballet Society, has been lecturing at various points on the work of the Society. In September he was the principal speaker at the annual meeting of the American Society for Aesthetics in Baltimore. In October, he lectured at the Cleveland Museum of Art on "The Language of the Classic Dance." In November Mr. Kirstein spoke at Harvard, in connection with the Boston engagement of "The Medium." The Boston Institute of Modern Art is arranging a symposium on the lyric theatre, in which Gian Carlo Menotti, composer of "The Medium," will participate. Mr. Kirstein will address the National Theatre Conference's annual meeting in New York on the same subject, viz.: lyric theatre, and in February, he goes to the Art Institute of Chicago to speak on problems of ballet dress and design.

*

An all-Calypso musical called "Caribbean Carnival" bowed into the International November 28th, with leading dancer and choreographer **Pearl Primus.** Others appearing in this musical are **Claude Marchant** and Josephine Premice. . . . **The Hartmanns,** ballroom dance satirists and the **Nadine Gae-Peter Hamilton** twosome lend their talents to a revue called "Angel in the Wings" which comes to the Coronet on December 10.

*

10 STAGE MODELS Shown in Exhibit at MUSEUM OF MODERN ART

Ten individually lighted stage models, each within its own proscenium and each especially built to show in miniature a different form of scenic art and architecture, are currently on exhibit at the Museum of Modern Art in New York.

This exhibit, named: **WORLD OF ILLUSION:** Elements of Stage Design, was directed by George Amberg, Curator, Theatre Arts Department of the Museum with the collaboration of Museum associates, Charlotte Trowbridge, Chief Designer of the Museum's Department of Circulating Exhibitions, Ruth Vollmer, noted designer of figures in wire and Jean Volkmer.

The models, together with seventeen panels and five separate enlargements, present a visual analysis of the essential components of stage design through reproductions of some of the great scenic designs which have won fame in various cities of the world including, Moscow, Berlin, Tiflis, Darmstadt, Prague, Cologne, Vienna, Leningrad, Paris and New York.

The exhibition shows the work of outstanding scenic artists such as Appia, Craig, Jones, Mielziner, Simonson, Bracque, Leger and Heythum.

WORLD OF ILLUSION will remain on view in the Museum's auditorium gallery and lounge **through January 4, 1948,** then will be sent on tour of other cities through the country.

*

D.E.A. Changes Meeting Schedule

Come January, 1948, the Dance Educators of America will conduct annually four to five all-day material sessions, instead of the seven to nine afternoon meetings which have been a part of the club's activities for the past fifteen years.

The principal reason for this new policy is that members who live at some distance from New York City will be provided with an incentive for more frequent visits. Heretofore, those beyond easy commuting distance, came to town only on the special occasions when an all-day program was offered. A poll of the membership showed an overwhelming choice in favor of the change.

Fall Meetings of the NEW YORK SOCIETY of Teachers of Dancing

Both October and November meetings of the New York Society of Teachers of Dancing, Inc. were held at the Hotel Astor, to large audiences.

A trio from Boston, consisting of **Hazel Boone, Lillafrances Viles** and **Ruth Byrne,** held forth on respectively, childrens' novelty dances, American squares and rounds, English country dances and ballroom work by Miss Byrne.

The **Sunya Sherman** School in Carnegie Hall announces an addition to its faculty in the person of **Yvonne Hill.** Miss Hill danced with Ballet Russe de Monte Carlo for five years, was a ballerina with the St. Louis Little Theatre and soloist with the Ballet Marisiana in Italy. She will teach ballet, as well as rhythmics and other

Mia Slavenska and George Zoritch in this beautiful composition from the Pas de Deux from "Nutcracker Suite" which Miss Slavenska will feature in the repertoire of her Ballet Variante, now touring the Western states.
Constantine

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Charles Weidman will take his company on tour sometime early in February, 1948. The company is actively engaged in rehearsal of old and new Weidman works, and some by Doris Humphrey.

*

Bob Huston and Paul Gannon, active students at the American Theatre Wing school, are members of the **George Chaffee** group which will participate in the Jersey Civic Ballet's performance at Bloomfield, N. J. Three ballets, all by Mr. Chaffee, will be shown, viz. "Coppelia," "Vignette" and "Characteres de la Danse."

*

Tony Charmoli, recently with "Dear Judas" and currently rehearsing with "Make Mine Manhattan" is also a choreographer on the wax, who produced a piece for the Choreographers' Workshop in November called "La Promenada." This work has attracted so much favorable comment, it may be given another performance in December.

*

Sophia Delza will appear at the American University in Washington, D. C. on December 19th in a recital-lecture "The Changing Patterns of Dance" which will survey dance content in divers civilizations. Miss Delza will dance excerpts from her composition "Memories for the Future" and several dance monologues, including "Recipe for Liberty" and the humorous "Sell-it-in-Television."

*

Erick Hawkins has just complete arrangements for a tour of the mid-West, scheduled for March, 1948. Announced as "Erick Hawkins in Theatre-Dance Pieces," the repertory will feature "El Penitente" with choreography by **Martha Graham** and music by **Louis Horst,** and "Salem Shore," Martha Graham's "danced" ballad, with music by Paul Nordoff, in addition to Mr. Hawkins' own recent works, "Stephen Acrobat" and "John Brown."

A veteran of Ballet Caravan, Mr. Hawkins for the past seven years has been the leading male dancer in the Martha Graham Dance Company.

Cinema 16, an organization devoted to the screening of documentary and experimental films, exhibited on its first programs in November at the Provincetown Playhouse five exemplary films, namely: "Glens Falls Sequence," non-objective color animations, "Lamentation," a dance study of **Martha Graham,** "The Potted Psalm," and experimental psychological film, "Monkey into Man," a scientific film by Julian Huxley, and "Boundary Lines," a contemporary achievement in animation.

Future programs will include the best of documentary, sociological, non-objective and surrealist films. The works of such pioneers as Flaherty, Grierson, Van Dyke, and Deren will be shown.

*

What's more about the Music Hall is the news that somewhere in Tokyo, twenty-eight Japanese dancers known as the Bobby-Soxers, are striving to attain the precision of the Rockettes. The girls practice atop the Nichigeki Theatre and are making their debut after 18 months of practice. Tally ho!

*

Juana, mime and mistress of the many faceted ethnologic dance, for many years a member of the talented cast of dancers at the **Ethnologic Dance Center Theatre** directed by **La Meri,** has retired from active participation in the programs of the Exotic Ballet, as it is now called, and will appear as solo dancer in concert elsewhere. She continues, however, as a member of the faculty of the school.

BACK ISSUES!

American Dancer **from June 1927 to January 1942;** *Dance* **from June 1937 to present date. Some numbers out of stock.**

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*

A special Choreography class, designed for all theatre workers, has been formed by **Anna Sokolow,** to be given under the auspices of the School of the Stage for Action at 130 West 42nd Street. Miss Sokolow, choreographer of last season's native opera "Street Scene", has just returned from Mexico where she directed dance companies under the sponsorship of the Mexican government. Miss Sokolow's class in choreography will afford a background in historical and contemporary theatre as a supplement to acting techniques for both dancers and actors.

*

Ann Hutchinson, back from the continent, reports that the **Rudolf Laban** course in Art of Movement is on the wax in England, that its popularity is spreading, judging by the attendance at the summercourse given by Mr. Laban, Lisa Ullman and associate teachers at **Bishop Otter College** at Chichester.

*

On Thursday, November 6, an ensemble of twelve pupils of **Joseph Levinoff** appeared with soloist **Rosa Rolland** in **"Aida"** with the Pittsburgh Opera Company. Among Mr. Levinoff's pupils who have been places and done things this year are **Jeanette Acquilina** and **Patricia Poole,** who spent the summer dancing in the corps de ballet at the Music Hall, **Roberta Doyle** and **Joan Dinzey** in the same theatre with the Rockettes, **Sylvia Ovrut, who has** toured the country and South America as a ballroom dancer, and **Gladys Baldes,** who under the whimsical name **June July** was one of the featured dancers at the Vanity Fair Club and is presently being groomed for Hollywood.

*

For Dance Xmas Cards and 1948 Calendars see BACK COVER

LONDON

The London production of "Finian's Rainbow" scored a great success for **Michael Kidd** whose handling of the dancers was considered by all critics to be the chief merit of the show. Apart from the dances, Finian proved little to London's taste but is seems that the dancers alone, led by **Beryl Kaye** as Susan the Silent, will save the show.

Massine's ballet "La Fille de Madame Angot" (first produced for Ballet Theatre) was revived by Sadlers Wells on November 26 with new

costumes and decor by Andre Derain. Owing to film commitments Massine, Helpmann and Shearer were not able to dance often during the early part of the current Wells season at Covent Garden which opened on November 12 and is being given jointly with the Covent Garden Opera. Ninette de Valois' exciting ballet "Checkmate" was revived on November 18 for the first time since the company lost decor, costumes and music in their flight from Holland in 1940. The present London season follows a Continental tour which was remarkably successful and resulted in a great personal success for ballerina **Margot Fonteyn.**

Robert Helpmann is reported to be going to Stratford-upon-Avon next year as leading actor of the Shakespeare Festival company Rumours that he would play Katherina in an all-male production of "The Taming of the Shrew" have been denied. It is understood that his roles will include Hamlet, Shylock and Oberon.

The publication of the newspaper **World Ballet News** means that England now has one weekly, two monthly and one bi-monthly periodicals devoted solely to the dance.

At the RAD Production Clubs matinee on November 2, Stanley Newby produced his first ballet, "Sleigh Ride," to Mozart music. The ballet, which was danced by students of the Rambert school, was light and attractive and revealed considerable promise.

* * *

PARIS

The confused situation at the Paris Opera, with constant negotiations between the Administrator General, the Minister of Fine Arts, the stage hands and the ballet corps concerning the Lifar question. Despite repeated announcements of an agreement, several evenings had to be cancelled or money refunded after the house was seated. Finally, it seems agreed that Lifar will remain as ballet master directing those ballets which he himself created and directed, but that he will never appear on the stage.

A great ovation was given **Yvette Chauviré** when she returned to the Paris Opera Stage this month, after a long period spent with the Monte Carlo Ballet and on a foreign tour. She danced "Istar" and "Suite en Blanc" to frantic applause, and after the latter ballet the audience shouted for the choreographer, demanding Lifar by name, but he remained quietly in the wings . . . Colonel de Basil's "Ballets Russes" at the "Palais de Chaillot" have been the big dance attraction of the month of October. Ballets have included "Scheherazade", "Symphonie Fantastique", "Les Piccoli", "Danses du Prince Igor", "La Princesse Aurore" (fragment from the "Belle au Bois Dormant") etc. The critics agree that the ensemble is not of the first order; an inadequate orchestra is partly blamed, but on the whole, while individual star dancing by such performers as **Wladimir Dokoudovsky, Hélène Komarova, Renée Jeanmarie, Wladimir Skourakoff** is excellent, the group work is not brilliant.

A campaign against swing and boogie-woogie has been launched by Mr. **Levitte,** a French dancing master, who declares that doctors examining young couples addicted to this type of dancing do not give them twenty years to live. He suggests modernized versions of the old boston, polka, etc. . . .

A remarkable "aerial ballet" is performed at the Cirque d'Hiver by six trapezists, the Zemgannos, who, bathed in phosphorescent light, combine dance poses with daring trapeze work.

The death is announced of **Anatole Skaikevitch,** dance critic for one of the leading French weeklies, "Spectateur", the author of an excellent work on "The Mythology of the Ballet" and the organizer of a company known as the "Ballet Romantique".

MEXICO CITY

October was saved from oblivion for us dance addicts by **Jean Leon Destiné,** who is still making dance news among us. This young Haitian dancer and singer is an authority on the voodoo dances and ritual in general of his people. As a teacher in Katherine Dunham's school in New York he was responsible for her Haitian ritual dances, as well as being one of the best dancers in her troupe. He came here with Miss Dunham last spring and when she and the rest of the troupe left for Hollywood and the movies there, at the end of September, Mr. Destiné stayed behind.

This month he has been teaching a class in Haitian dancing at the Institute of Fine Arts, and at the moment is making a movie for a local film company. But of most immediate importance to the public, Mr. Destiné gave a recital of ritual dances, which had the most impressive list of sponsors — diplomats, artists and intellectuals in general — to appear on a program here in a long time. Leon had given a recital at Bellas Artes last June — tucked in between the Dunham performances — so the excellence of his dancing was no surprise to us. Supported only by his two Haitian drummers, rather than by a whole troupe, and with no stage sets, he had to be good. And he was. His fine costumes were sufficient for the ritualistic effect.

An intelligent fillip was added to this Destiné recital by Mr. **Remy Bastien,** young Haitian anthropologist now connected with the Mexican University of Anthropology, who gave a running lecture on Haitian folklore and ritual, which was punctuated and illustrated by the dances and songs. Mr. Destiné is quite scientific about his work. In his early teens he became interested in the folklore and voodoo rites, and with a small group of friends from Port au Prince, used to spend long periods in the mountains and jungles, learning the ways of the people. He first danced in the U. S. A. at the Folk Festival in Washington in 1941, later studied at the School of Ethnology in Port au Prince, and then spent two years in the States on a scholarship, during which he also worked with Pearl Primus whom he admires greatly. After a period of teaching in Haiti — to fulfill his scholarship contract — he returned to New York a couple of years ago and made his connection with Katherine Dunham. He will probably go back to the Dunham troupe when he returns to New York sometime late in Novem-

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Dance

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Eileen O'Connor, graduate cum laude of the ballet-night club-musical comedy arena, has a hopeful message for the ballet student who is looking for an outlet for her talents other than the field of the ballet company itself.

THE PRAGUE DANCE FESTIVAL OF 1947

A report by Billie Kirpich, the sole representative of the dance in America, at the International Youth Festival in Prague.

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ber. We can't tell you much about the picture Leon is now making with Calderon Films, except that it is built around Haitian voodoo rites.

Katherine Dunham seems to have started a style in topping off her long concert engagement here with a turn in a night club. Katherine and her troupe stretched a two weeks engagement at Ciro's into five weeks before the Hollywood deadline put an end to it.

Now **Joaquin Pérez Fernández** and his Argentinian troupe are following a long engagement at the Fabregas Theatre, by presenting selections from their repertoire of interpretive dances of Spanish and Latin American folklore, at San Souci, which is only a few jumps behind Ciro's for swank. The Pérez Fernández company will leave the end of this month for a tour through the principle cities of the United States.

Not to be outdone in this night club race for famous talent, El Patio is now packing them in with **Josephine Baker,** no less. She may not be the same Josephine that swept Paris off its feet a generation ago, but she is still a mighty good facsimile thereof, and the old personality still glitters more than most.

Mexico hasn't got much good out of **Anna Sokolow's** long residence here, except for her friends who get a chance to enjoy her charm, for she has given no concerts. Even the School of Dance at the Institute of Fine Arts did not get around to taking advantage of her teaching ability. But Anna has not been very well, and now she is thinking of going back to New York — just when we thought we might get a concert out of her.

* * *

CHICAGO

The touring company of "Annie Get Your Gun" opened in Chicago early in November and the new cast is up to, and perhaps superior to, the original one still playing in New York. Ex-dance teacher **Mary Martin** in the **Ethel Merman** role does particularly well in the Indian Dance. The number is also just the meat for **Barton Mumaw** whose years with **Ted Shawn** stand him in good stead. **Tommy Wonder** shines in the tap assignments along with other chores.

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Down at the 'ole Sugar Bowl with the high school crowd in M.G.M.'s "Good News". Joan McCracken, in striped dress, in the act of burning up the linoleum, aided and abetted by (right) Ray MacDonald.

The Chicago National Association of Dancing Masters had a very well attended meeting on Nov. 2. The faculty consisted of Brownee Brown, Clement Browne, Berenice Holmes, Rose Lorenz and Elisa Stigler.

Polish dancers **Janina Frostowna** and **Felix Sadowski** passed through Chicago on current concert tour which started in South Bend, Indiana and will include New Bedford, Providence, Springfield, Lynn and other Eastern cities. After this tour they will return to Hollywood where Sadowski is an assistant director on shorts.

The **Ruth Page-Bentley Stone** Ballet started its tour on Nov. 12 in Salisbury, North Carolina. The program consists of "Love Song" (Shubert), "Bolero" (Ravel) and a divertissement that includes a suite of American folk dances by Walter Camryn, Stone's solos "Punch Drunk" and "Sarabande," the Page-Stone duets "Liebestod" and "Zephyr and Flore," and a group of classical variations. Miss Page and Mr. Stone will dance the leads in the full length ballets. The company of 16 dancers carries full sets. The piano accompaniments are played by Neal Kayan.

Catherine Littlefield is in Chicago making the next **Sonja Henie** Hollywood Ice Revue. It includes a Moonlight Ballet with the most balletic movements ever seen on ice. The Beethoven, Shubert and Chopin music is also something advanced for this type of entertainment. **Dorothie Littlefield** is general assistant and will be in charge of ensemble numbers when on tour.

Beatrice Stronstorff arranged dance sequences in which she appeared in "Revolt in the Warsaw Ghetto," a dramatic production by Stage for Action.

A new work by **Jerome Andrews** titled Wind of Torment may get a showing soon. The specially written score by Leonard Meyer received very favorable comment when played at a University of Chicago concert recently.

Gladys Hight is leaving in January for an extensive African tour. The Belgian and French governments and Pan American Airways are helping arrange opportunities to observe various tribal dances, war dances, etc.

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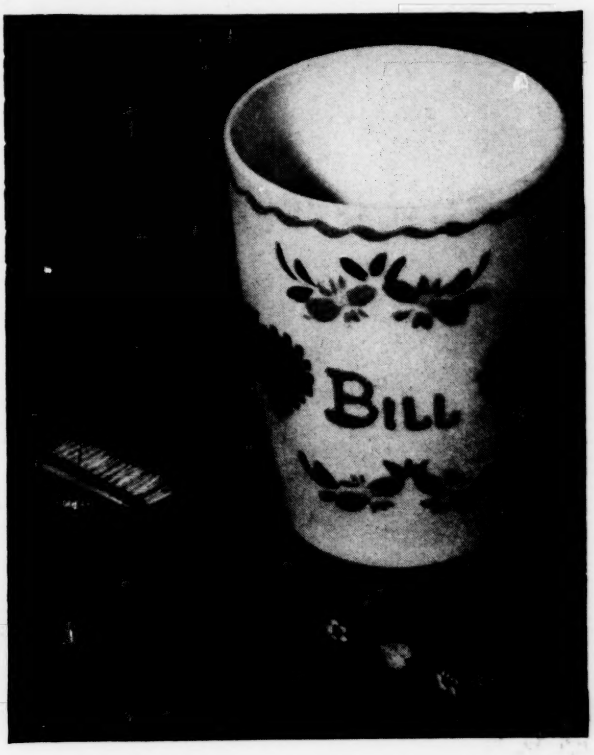

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